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SECTION

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building Twitter apps

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secrets behind great
user experiences

NEXT-GEN HTML5

Five techniques to build tomorrow's websites
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A mobile site
with Mobify

Multi-column
layouts with CSS

Better PHP
Code with
CodeSniffer

Amazing Google
SketchUp effects
in easy steps

MAKERS OF MAERSK

Meet LBi Denmark, the
creative geniuses behind
the mighty Maersk site



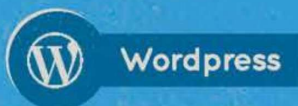
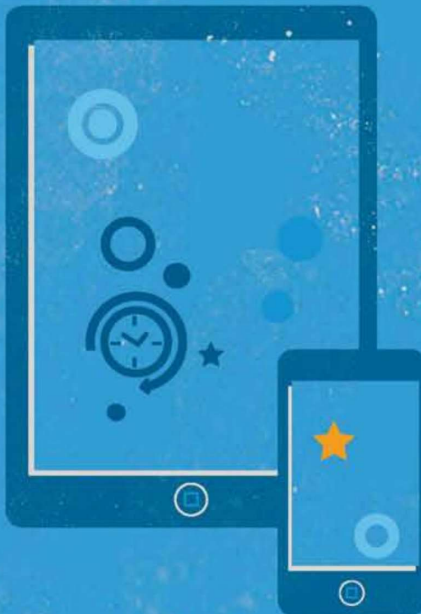


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Welcome to the issue

THE WEB DESIGNER MISSION

☞ To be the most accessible and inspiring voice for the industry, offering cutting-edge features and techniques vital to building future-proof online content ☞



Russell Barnes

Highlight



☞ We are in favour of responsive web when possible ☞

We join Lost Boys International in Copenhagen to find out exactly what they mean when they say they want the agency to grow wise, but never grow up. **Page 30**

It's time to stop waiting and start coding



hough HTML5 has been on the lips of web developers since 2004, it wasn't until Steve Jobs' controversial open letter of April 2010 that it truly hit the front pages of the mainstream media. While 'Thoughts on Flash' was a swipe at Adobe's Flash, it's specific citing of

HTML5 as a natural successor fanned some already sizeable flames.

That said, HTML5 is still an emerging standard with various killer features still yet to be implemented by certain browser vendors. This has, unsurprisingly, led to a reluctance within the design community to commit to HTML5, but we think doing so would be short-sighted.

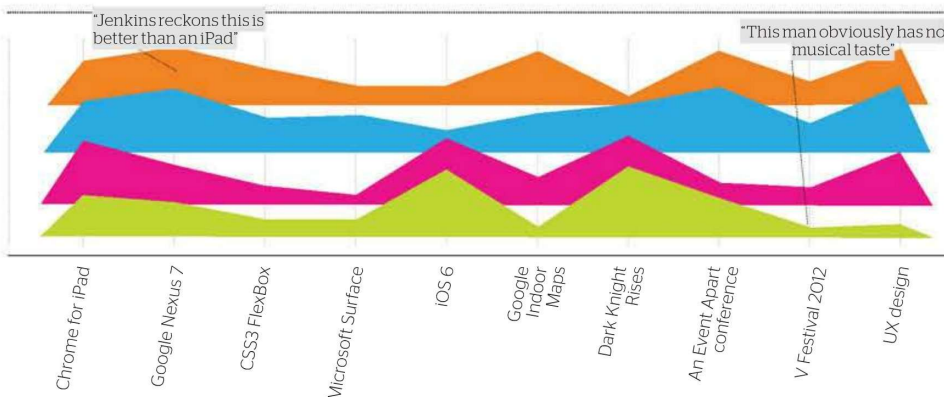
There are still many ways we can embrace HTML5 to create next-gen features, and to demonstrate the point we've come up with five key areas where you can implement cutting-edge HTML5 code without the worry of compatibility issues. Hardware acceleration, geolocation and embedded audio and video are just a sample of what can be done to future-proof your site. Turn to page 38 to get started today.

If this issue isn't exciting enough, we have lots of surprises in store next month in issue 200. Keep an eye on our website to see how you can appear in this historic issue, which will hit the shops in August. There's so much happening, we might even have to enlist the help of a special guest editor to help cram it all in...

Russell Barnes

☞ There are many ways we can embrace HTML5 to create next-gen features ☞

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Excitographic

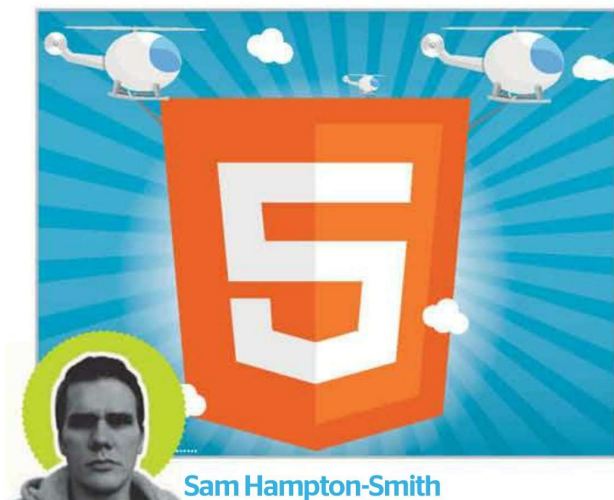
Plotting the features that got us in a frenzy over the month...

- Steve Jenkins, Features Editor
- Russell Barnes, Editor
- Daniel Duke, Designer
- Ben Martin, Sub Editor

Turn over to the contents to discover what's going to get you excited this issue...

This issue's panel of experts

Welcome to that bit of the mag where we learn more about the featured writers and contributors...



Sam Hampton-Smith

Sam looks at how to ensure websites are ready for today and tomorrow

A keen supporter of web standards, Sam loves getting the most out of HTML and CSS. This month Sam looks at HTML5 and the key techniques needed to ensure that websites are ready for today and tomorrow. You can follow Sam on Twitter via @samhs. **Page 38**



Pete Simmons



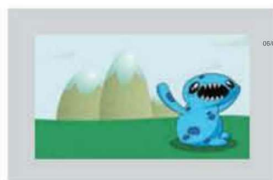
Pete specialises in front-end development, PHP and social APIs. This month he tackles the Twitter API and offers an essential selection of tips and techniques that every designer/developer should know. Follow Pete on Twitter @terrorfall. **Page 80**



Andy Budd



Andy Budd is the user experience director at Clearleft and the main man behind UX London, the UK's first dedicated usability, information architecture and UX design event. This issue he talks UX Design in an exclusive interview. **Page 72**



Mark Shufflebottom



Mark is the programme leader of BA (Hons) Digital Media Design at Bournemouth University. He explores using Flash CS6 to publish rich animated content to the Canvas element of HTML5 with the CreateJS Toolkit. **Page 44**

Jake Rutter



Jake is a front-end developer and user-interface designer from Connecticut, with over ten years' experience in HTML, CSS and JavaScript. This issue he delves into mobile web development using jQuery and Mobify. **Page 48**

Matt Gifford



Matt is a lead RIA consultant developer who specialises in ColdFusion, Flash and AIR development. This issue he takes a closer look at PHP CodeSniffer. A development tool that ensures PHP code remains clean and consistent. **Page 90**

Kieron Howard



Kieron is a web developer that resides in the Imagine Publishing Interactive department. This issue he brings us the second tutorial on how to create an app with Yahoo!'s fresh new JavaScript framework, Mojito. **Page 86**

Robin De Jongh



Experienced 3D designer and CAD jockey Robin de Jongh has written two books on Google SketchUp. This issue he shows us how to create a 360 degree product widget for eCommerce pages using Google SketchUp. **Page 52**

Adam Smith



Adam transfers his skills from our sister magazine **Advanced Photoshop** across to **Web Designer**. He demonstrates how to create a popular current trend in the form of 2D circular shapes in one of this issue's Web Workshops. **Page 66**

Got web skills?

We're always looking for the hottest web-design talent. Email webdesigner@imagine-publishing.co.uk with examples of your creative work

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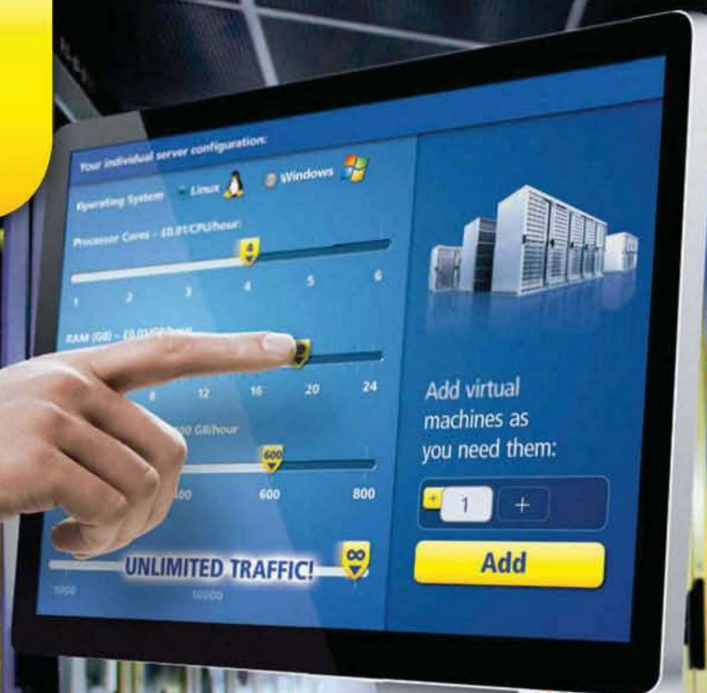
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contents

Cutting-edge features, techniques and inspiration for web creatives

Chat with the team and other readers and discuss the latest tech, trends and techniques. Here's how to stay in touch...

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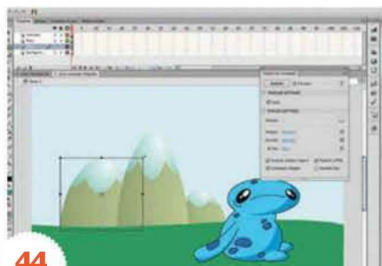
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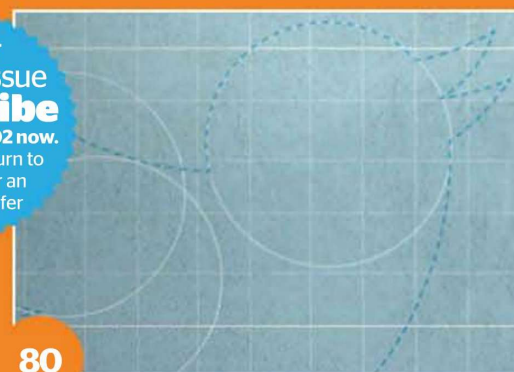
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{web developer;}

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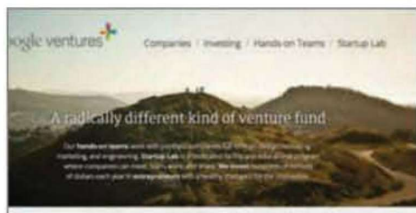
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Discussing the hottest topics in the web-design world

If you have a creative project, new web product or great designer story, contact the editorial desk

 webdesigner@imagine-publishing.co.uk  @WebDesignerMag

Could Junior be set to topple Safari?

Safari has been king of the iPad browsing experience since day one. But is it time for Safari to move over as Mozilla prepares to launch its Junior browser for iOS?

Safari has been synonymous with the iPad since the day it launched. But there is a host of alternative browsers on the market that could be argued are better than the default. The option to move away from Safari and adopt an alternative is not taken often due to the fact that there's nothing inherently wrong with Safari on the iPad – apart from the lack of Flash support, of course.

The relationship between the iPad and Safari is reminiscent of the EU anti-trust case that Internet Explorer encountered. It had a monopoly that meant other browsers didn't get a look in. The same could be said for the iPad and Safari, except the big browser vendors do not have iPad versions (apart from Opera and Chrome).

Currently, the alternatives to Safari Mobile come in the shape of apps found on the Apple App Store. This provides competition, but Apple won't be shedding any tears or unduly panicking that the end is nigh for Safari Mobile. The majority of the Safari alternatives are free, but even then Apple still collects the developer fees needed to create a browser. Plus, for any browser apps that do command a fee Apple will

be getting a 30 per cent cut. In some ways, this could be construed as more of a monopoly than the Microsoft case.

So what do the alternatives have to offer? A look at the boxout over the page offers a selection of browsers and gives an insight into what a user can expect. Many of these alternatives are free, so are always worth a try. It's no secret that Apple devices do not run Flash, and there are a number of browsers that do offer Flash support.

A closer look at the alternatives reveals – primarily due to their absence – that the major browsers are not offering much competition to Safari on the iPad. There's no Internet Explorer for the Apple tablet – no surprise there, Google Chrome has just made an

Mozilla recently gave an insight into a functional prototype via its Air Mozilla blog. Currently known as Junior, this is 'an iPad browser that makes browsing more fun, more ergonomic and rethinks browser user experience from the ground up', allegedly.

Junior is a browser that Mozilla hopes will take over from Safari. So what does the new browser hope to bring to the iPad? It is going to be a full-screen experience, so no address bars or tabs cluttering up the top of the interface. Users will also be able to create accounts to enjoy private browsing. To



However, adding another browser raises the same questions that always seem to appear: what support does it offer and how will pages render in it? Will designers and developers need to learn the little nuances that come with the browser to ensure a complete iPad experience? Chrome is working like it has always been on the iPad, and you would think Mozilla will have already

👉 [Junior] makes browsing more fun, more ergonomic and rethinks the user experience 👉

appearance and currently there's no Firefox. However, things are about to get shaken up. The new Chrome app is proving very popular and Mozilla is looking to take on Safari in the iPad browser battlefield.

view the whole 21-minute presentation, visit air.mozilla.org/product-design-at-mozilla. And when exactly will Junior make its way onto the iPad? At the time of writing, the best guess, unfortunately, is just 'soon'.

identified any issues and made sure all is well. If not, we're sure that they will be informed very quickly!

So now we know that Chrome for iOS has been launched, it's fair to say Safari had better watch its back.

10 Safari alternatives

The default iPad browser is not the only option for browsing available. Here are a few of the better alternatives...



Opera Mini (Free)

A popular alternative to Safari that makes use of compression technology to deliver pages in double-quick time. It also offers tabs.

Rating:
4/5



Dolphin Browser (Free)

Both speedy and intuitive, Dolphin is packed with a host of killer features including tabbed browsing, sidebars and a full-screen mode.

Rating:
2/5



Atomic Web Browser (£0.69/\$0.99)

Enabling users to experience the desktop when mobile, Atomic offers tabs, multitouch gestures, a full-screen mode, ad blocking and video out.

Rating:
4/5



Mercury Web Browser (Free)

An elegant browser for both iPad and iPhone. 11 themes offer a bespoke UI, plus there is tabbed and full-screen browsing, and file-management.

Rating:
4/5



Yahoo! Axis (Free)

A new US-only offering from Yahoo! that brings with it a customisable homepage and works with your favourite desktop browser.

Rating:
4/5



Terra (Free)

A fast browser that offers features like unlimited tabs, full-screen browsing, text searches, desktop browsing and password protection.

Rating:
3/5



Chrome (Free)

Chrome keeps in tune with the desktop version with a clean interface. Tabbed browsing is well thought out, as is browsing incognito.

Rating:
5/5



iCab Mobile (£1.49/\$1.99)

iCab offers the popular search engines and in-page searching. It supports Dropbox too, so you can share bookmarks and files in the cloud.

Rating:
4/5



PERFECT Web Browser (£1.49/\$1.99)

Comes with unlimited tabs, a printing utility, TV out, page compression for faster downloads, custom font sizes and viewing page sources.

Rating:
3/5



iSwifter Flash Web Browser (Free)

Amazingly allows for the viewing of Flash on the iPad. After the evaluation period of seven days, you can upgrade via an in-app purchase.

Rating:
3/5



COMMENT

Stephen Ashby
iCreate magazine

“ Mobile browsing isn't quite as easy as on a desktop machine, as the web has evolved to support a precise mouse-click rather than a selection using a finger. Safari for iPad manages to bridge this gap to some extent, however, by adding some fantastically intuitive multitouch controls. Links are easy to hit with even the chubbiest of fingers and, thanks to many websites now optimising for the iPad, content is really working well on the tablet.

However, while many users will only ever use Safari, there are plenty of alternatives that offer a different experience. Dolphin Browser will save your passwords for logging in to pages fast, while Mercury offers multitouch gestures that enable you to swipe backwards and forwards. Safari might be the default choice for a lot of people, but it's by no means your only option when browsing on the iPad. ”

Mozilla for Android

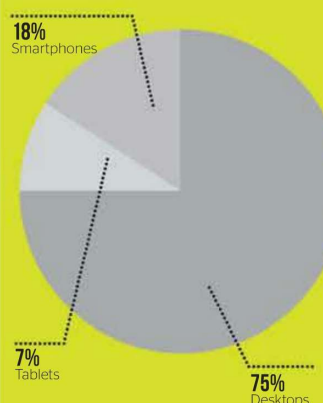
Firefox may not have made it to the iPad, but Android has embraced the popular desktop browser

The official Firefox web browser, recently updated, helps bring the best of desktop browsing to the Android platform. Users can download and install the free Firefox app from the Google Play store. What do users get? A fast, secure, intuitive and easy-to-customise browser that provides a more than viable alternative to the default browser and Google Chrome.



Web access by hardware

More and more of us are browsing on mobile devices but the desktop still reigns supreme



Conclusion

The desktop is clearly still king when accessing the web and this trend will continue for a long time yet. Very few companies conduct their online business solely via a smartphone or tablets. However, portable devices now make up a significant percentage of internet access. This fact reinforces the need for designers/developers to think mobile when putting together both personal and client websites.

Source: chitika.com

Who wants a new gTLD?

Generic top-level domains are set to expand rapidly with Google, Apple and a host of technology giants looking to get personal

Decent domain names are becoming more and more precious. A quest to find a .com that matches a brand is becoming harder and harder, as more and more names are snapped up. To overcome this issue, ICANN (Internet Corporation for Assigned Names and Numbers) developed the New Generic Top-Level Domain program, which looks to introduce more choices for both business and the consumer.

There are currently 22 gTLDs (generic top-level domains) in existence, but it is still the big ones, or is that *the* big one, .com, that most want. Sitting alongside .com, the core group is .info, .org and .net. The remaining names include .biz, .mobi, .travel, .xxx and .edu. How often do you see these on the web?

There is no doubt that it is the core group of gTLDs that still get all the glory, but ICANN's desire to expand the group recently saw a swath of applications for new gTLDs. In total there were 1930 new names, with nearly 50 per cent coming from North America and around 30 per cent coming from Europe. So, who or what is in the mix? There are plenty of big names, and not so big names, in there. Google, Epson, GoDaddy, Apple, Amazon, Nike, Yahoo! and YouTube have all been registered. Google have been busy, not just satisfied with .google they have also

registered .lol, .love, .chrome, .ads, .app, .are, and .baby to name a few.

Beyond business names there are a host of applicants vying for the more obvious and popular. A few that instantly stand out are .basketball, .app, .bet, .blog (Google has applied for this one as well), .book, .casino, .cloud, .design, .gay, .home, .llc, .movie, .site, .soccer and .web are included in the line up.

Obtaining a new gTLD is not a cheap affair. Registrants had to pay \$5000 just to register, with a further final payment of \$180,000 when an application is successful. Add in a rumoured fee of \$25,000 per year to keep the domain and there is a pretty packet to be made. Just looking at the applicants who are not going to be successful – not everyone can own the same domain – there is thousands of dollars just there.

So, what are the benefits for your average web designer, developer or consumer? The price tag immediately negates the joy for many of owning a domain they belongs to them. But, now there is the potential to own a domain name that doesn't fit in with the current crop. Will Google be entering the domain market or will they be keeping their new TLD's to themselves?

Whatever the outcome of the gTLD lottery, you won't be finding a .webdesigner domain in the near future.

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<news cloud>

Bite-sized coverage of the month's trending topics

Brightcove launches free HTML5 mobile app development platform

Brightcove has launched App Cloud Core – a free, open-source edition of its app development platform, App Cloud. This allows developers to use HTML5 and JavaScript to develop apps for iOS and Android. The SDK has a suite of technologies for building, testing and publishing. Find out more at bit.ly/mzmMSY.

Microsoft
Surface

Software
giant joins the
touch tablet
revolution

Brightcove

WordPress

Version 3.4 brings theme customisation improvement and better Twitter integration

Adobe Flash

Does no Flash for
Jelly Bean spell
the end?

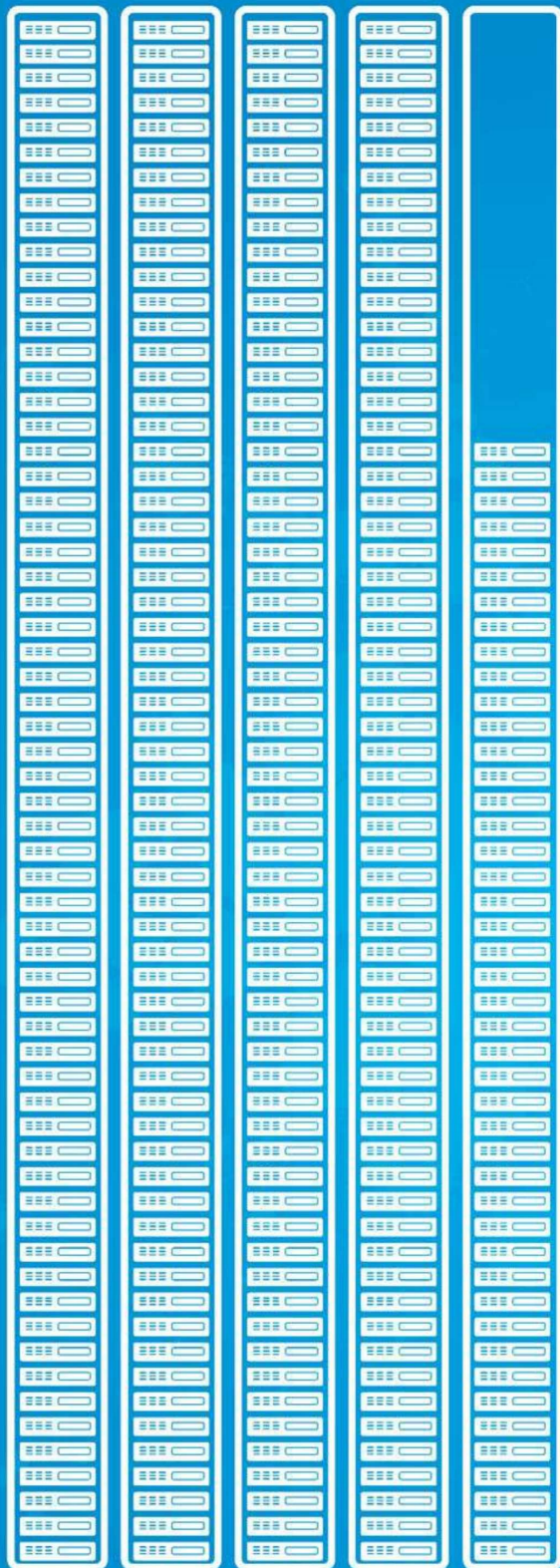
Google

The seven-inch Nexus tablet is available now

CSS3 FlexBox

CSS3 FlexBox
nears completion

The CSS3 FlexBox module, officially known as the CSS Flexible Box Layout Module, is on its way to the finishing line. The module has reached the last call working draft and the deadline for comments has passed. So, what does this mean? It means the FlexBox spec should be finished within the next couple of months and supported by the major browsers soon after.



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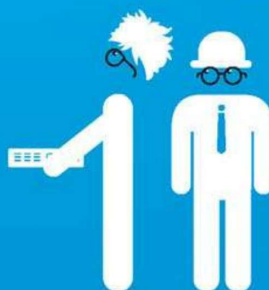
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This month we discuss WordPress security, the importance of web fonts, and how best to train as a designer or developer

Subject **WordPress Security**

From Angus Duff



I have been a WordPress user for a few years now and I have never really given much consideration to my site security. I have always assumed that the people behind WordPress had this under control and I had nothing to worry about, as long as I didn't let anyone know my password. However, after reading 'WordPress Security' in Issue 197 I realized that I need to make a bit more of an effort to secure my WordPress. There were plenty of tips in there which I have implemented and others that I will attempt at some point in the future. After reading I now feel much happier about the safety of my site. Thank you.

Security is a topic that often gets forgotten, but it is an essential element of the WordPress lifecycle. We are glad that you found the feature useful and informative. WordPress users should make sure that they update their install when new updates become available, and of course take note of the tips offered by Leon Brown in the feature.



Web Designer tutorials

Discover the techniques to help create inspirational and interactive webpages



Build a responsive image slider with jQuery
bit.ly/LfmnK6



Create a 3D image gallery with CSS3
bit.ly/JWrRa6



Vector-style infographics with Photoshop
bit.ly/qJ8dvc

Subject **Long live the essential web font**

From Harry Spencer



Web fonts and typography are now essential to my design process. I generally choose a font I love and base a page design around it, or make sure I choose the right font to make a project that I am working on.

The article in **Web Designer** 198 on fonts was just what I was looking for to help me further my love for typography.

So I thought I would share with other readers some of my favourite fonts that they should take a look at. Open Sans and Open Sans Condensed, both free Google Web Fonts, are a great family of fonts with plenty of options. Another that I love is the Novecento family and a more obscure offering is Dmitri and Dmitri Swank, a free font that can be found via Urban Fonts (www.urbanfonts.com)

Fonts are definitely a much more integral part of the web design process than they used

to be. Thanks for the suggestions, and we have to say they are definitely good choices. A couple that we really like are Russian (there is a clue in the name), which can be found at www.dafont.com, and Bambi, found on Urban Fonts.

Subject **Web design/developer training**

From Doug



Can you please help on web design/developer training? I've been messing with web sites for about ten years at a very amateur level.

I've been a subscriber of your mag for over a year now and, unlike lots of your regular correspondents, I can't say that your mag is the best thing since sliced bread. It's not bad, but not excellent in my view.

My nephew asked me to update his business (European language translation services) website about 18 months ago and, after that project, I realised that I needed some extra knowledge of JavaScript, so I did a correspondence course in

JavaScript last autumn gaining the equivalent of an A level in it.

Now, I'm looking at CMS and realising that there are other things I need to learn about, possible PHP or something else.

So, in the last 18 months or so that I've been a subscriber of your mag I've been expecting some sort of analysis of the training or qualifications that web designers should be striving for to help them become web professionals. Many of your articles appear to present qualified web designers as people that learned all the coding cleverness in their bedrooms rather than specialised courses. So, if we've not spent too much time in our bedrooms, what training/courses do you suggest?

Web Designer has a breadth of readers including professionals, students and newcomers, and we hope to offer something for all of these. If you are looking to take on PHP there are a number of options. Check your local university/college, take up an online course such as O'Reilly's (the book publisher)

Join the conversation as it happens on Twitter  @webdesignermag
 Comment on the news and opinion  www.webdesignermag.co.uk
 Email the editorial team at  webdesigner@imagine-publishing.co.uk

School of Technology -
 (www.oreillyschool.com) or invest in
 course of video tutorials at Lynda.com.

Subject **Diseño Web España**
From Andrea



I'm a faithful follower of your mag, and very happy with the fascinating stuff you publish every issue. My question is, would you be interested in starting a **Web Designer** magazine totally in Spanish? I'm based in Barcelona, I'm a web and graphic

designer and here there aren't any magazines with the fabulous content that your mag has!

So hope that you like the idea enough to start a project. Cheers!

There are international versions of **Web Designer** including Italian and Dutch, but unfortunately no Spanish at the moment. You never know, now could be the time to become an international magazine licensee and bring **Web Designer** to Spain.

Subject **Free digital version**
From Josh Savage



Just would like to say your magazine is awesome! But is there any chance - as I already pay for the print version - that I can get the digital version free?

Glad you love the magazine, but buttering us up with compliments won't get you a free digital version. You will still need to buy both, but it is something we will consider for the future.

Comments from the Blog



Web Designer is always keen to hear from its readers, followers and visitors. Here we bring together a specially selected collection from the last month



@create_oblivion
 new issue of
 @WebDesignerMag
 just landed through
 my door time for
 some light afternoon
 reading #webdesign



@mikcowans
 @WebDesignerMag
 Dolphin browser (cl.
 ly/HfHC) is excellent,
 but my personal
 preference has to
 be Skyfire



@ChadStrat
 @WebDesignerMag - love to see more @Concrete5
 articles! It's solid CMS, give it some love!



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@designerliams
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 Twitter hands down
 for its ease of use and
 simplicity. But use
 Facebook more often
 due to its popularity...



@hatchpb
 @WebDesignerMag
 Twitter, definitely. I
 think Facebook is
 way too
 cumbersome &
 time consuming

Web Designer posed the question Twitter or Facebook? Here's a couple of readers thoughts.

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Death of a Plug-in?

Jason is vice president of product management, community, and evangelism at Infragistics, a Microsoft .NET MVP, on the INETA Speakers Bureau, and the author of multiple books on various .NET technologies, the latest being Silverlight 4 Professional.



Jason Beres

Are HTML5 media resources all we have been told to expect?

Do the media features in HTML5 live up to their hype? Like many things new and shiny, the hype-cycle for HTML5 is pretty strong. The reason is, the big three heavyweights in technology - Microsoft, Apple and Google, have all put their support for HTML5 front and centre in their product strategy. Any new product seems to have an HTML5 twist, especially browsers. For instance, who has the most HTML5 compliant browser? You can find articles all over the web with a blow-by-blow feature comparison of IE vs Chrome vs Safari - all with varying results.

The answer is not so simple. Asking whether browser support for HTML5 media has lived up to the hype is not a simple yes or no answer. One might argue that the only hype is coming from the media, or Microsoft, Apple and Google. Does the consumer actually care whether they are watching a video that is HTML5 or not? Based on global Internet traffic trends, about ten per cent of connections to the Internet are happening from a mobile device. In some countries, like India, that number is almost 50 per cent and growing. As most mobile devices require a plug-in-free media experience, HTML5 is the simplest and most consistent delivery mechanism. Even though one could argue that globally ten per cent isn't a huge number, which means having HTML5 media delivery isn't critical, though regionally it does matter. So if I am in a country like India where I do half or more of my Internet browsing via a mobile device, I expect it to work seamlessly with my lifestyle.

Eventually, we will all enjoy HTML5 media. Unlike a decision on a phone or tablet OS, where the consumer is in charge, the fate of HTML5 media is really dependent on how many browsers actually support it and how quickly vendors drive you to these modern browsers. Around 65 per cent of browsers that hit the Internet today support HTML5 media. In a year or perhaps three years, this should be in the 90 per cent range. It's just a matter of time. So the questions become: How many new devices will ship with modern browsers? How many legacy browsers will be updated to a modern version, and how many legacy browsers will go out of support, thus forcing users to upgrade? The ubiquity of HTML5 media depends on the answers to these questions.

Mobile devices need HTML5. Due to lack of plug-in support on mobile devices, all roads for media on devices lead to an HTML5 or device-native solution. The HTML5 solution is important when browsing the Web on a mobile device, if you go to cnn.com, bbc.com or ESPN.com you want to see the videos. Since the iPad does not support plug-ins, you'll expect these sites to play media in an HTML5 player. For video that requires DRM (Digital Rights Management), perhaps a native solution is better, as most devices have a native video player, which can validate DRM.

There is risk in using HTML5 media today. Even though it's good that around 65 per cent of browsers today are HTML5 capable, it may not be good enough. Consider these points:

- **Plug-ins are almost everywhere - Flash is pretty much everywhere in every browser and Silverlight is installed on about 75 per cent of browsers**
- **Not all browsers agree on how to play HTML5 media - different browsers support different codecs, so you need to support multiple encodings of your media**
- **HTML5 video can't do fullscreen mode, which is desirable for content providers like Netflix & Hulu.**

It does seem risky to dump plug-in media delivery for HTML5. Perhaps it's too early, since the current solutions work pretty well.

Final thoughts: considering all of the issues and considerations around HTML5 media, it is fair to say that HTML5 media has lived up to its hype in some aspects, whereas in others it has not. Plug-ins still deliver a consistent, secure, DRM-protected experience on most browsers. HTML5 can deliver a good experience on 65 per cent of browsers today, and is supported on almost all mobile devices, but the consistency isn't quite there yet as a single solution. For now, a hybrid approach is still needed if you want to get into the HTML5 media game. As time goes on, and the percentage of modern browsers that are compatible with HTML5 gets higher, you can expect to see HTML5 as the only solution on sites that don't have a DRM requirement.

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Filling the gaps

Patrick Algrim is a product designer who has been building for the web for more than 12 years. With two previous successful companies, Patrick plans to share his knowledge and love for design in the ever-evolving web world. patrickalgrim.me



Patrick Algrim

Conceptualising world-changing webapps and measuring their needs

On the web today nearly everything we see is a software application. With the modernisation of Ruby on Rails, it's easier than ever to get started. Don't hesitate, purchase a Ruby on Rails book and spend a weekend reading. You'll be building sooner than ever. I suggest Rails for Zombies, which puts lessons and video into an online experience (railsforzombies.com).

But what makes a really amazing webapp? Are we just designing an interface for tables in a database or are we building a tool to capture an audience? The answer is both. Designers have a gift – our perception of the world is very different. This gift is drastically under-utilised inside non-creative work environments.

What does the world need? That's the question that should always be on your mind. Arbitrarily look at technology as pieces of data stored in databases. It's truly that simple of an abstraction. It's what you do with them that is going to make great things.

Don't feel foolish, ask questions to people you can't relate to. The two biggest demographics that don't get utilised are teens (8 to 16) and women (28 to 48). Usually the builders of these software applications are men aged 20 to 35. It's much easier to build for ourselves. But if you look at the world of software, there are plenty of tools available for this group of people. Either save consumers time or make them happy. Those are the two types of products that dominate the internet at the moment.

If you have children, ask them what they want to see in the world. Go to their school and look at the tools they're using. Ask their teachers what tools they require. Look at your wife's lifestyle if you have one. Does she carry fifteen credit cards? Build something small and ask questions right away. If it's useful without being a beautiful interface it will be even more useful when it is.

The best part about building solo or with a friend is that you're able to build something experimental. You don't have employees to generate revenue for. You don't have a public offering to uphold. You are completely free. Build something that doesn't make sense. The worst that could happen is that you learn something new.

Build quick and measure quicker – you don't need complicated tools to do so. If you're building for a demographic, put the product

in front of them. Look at how they subconsciously interact with the product. Often they'll mention a piece of friction that they believe is a problem, but if you're watching them closely you can quickly learn what aspect caused the confusion. Speaking purely on interface these friction problems can often reside one or two steps previous to where the consumer might mention the friction came from.

Put early prototypes in front of non-technical consumers. Use children, parents or grandparents. Watch reactions of a prototype more so than the perfectionism. Apply their feedback to prove out future ideas or help invent new ones.

Once your application has gone through its iterations and you feel strongly about the problem it's solving, self-promote. Don't worry, great products will continue to grow organically after your first self-promotion. Offer it free to your child's school, email people you admire online to ask for their feedback, submit the product to contests and technology news sources.

Have you ever heard the expression 'it only takes one person to change the world'? Its true when it comes to the gratifying nature of the things you've built. Once you've launched your application and a small number of people are using it, ask more questions. The stories your customers share will be more gratifying than money.

Big companies rarely speak about the money they're making as the most amazing thing they've achieved, but they do often speak about stories their customers have shared. Did someone find their wife using your product? Did it help them save a life? Ask them. Spend the time crafting personal emails to people you don't know. They'll gladly share all. Avoid making newsletters or creating forms to receive this feedback. The less personal the approach, the less likely someone may be to sharing a personal story.

Last of all, remember that nearly every large app started in this way. Facebook, Twitter and countless others built solutions to solve problems for themselves or people they wanted to relate to.

Try using Intercom App (intercom.io) to communicate with users one-to-one. Be personal when communicating with customers. Don't be discouraged quickly, for every one hundred emails sent, only one will be returned.

“Your customers' stories are more gratifying than money”

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Product	Quantity	Price
Level 4 dedicated server (managed)	2	£7559.76pa
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Virtual Private Server developer	1	£680.28pa
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BOOKMARKS

This issue UX is in the limelight with two books covering both ends of the scale: first, learn to design the ultimate user experience, then how to quantify viewing statistics. Android developers get a helping hand with 200 of the most successful techniques, while creatives can find some great tips on producing and promoting content for a blog.



ANDROID COOKBOOK

£42.50/\$54.99

oreilly.com

1 *Android Cookbook* is a collection of tried-and-tested 'recipes' – 200 in all. The book offers solutions for a whole host of essential developer projects. Discover how to work with UIs, multitouch gestures, location awareness, web services and device features such as the camera and accelerometer. In addition to providing directions for feature-rich apps, readers will also find the steps needed to package up an app for the Google Play store. The recipes are conveniently divided into chapters like Designing a Successful Application, Testing, Graphics, GUI, Telephone Applications and Location and Map Applications, to name but a few.



QUANTIFYING THE USER EXPERIENCE

£30.99/\$49.95

mcp.com

2 User experience is about providing an appealing website that will engage users and ensure they keep coming back for more. This book looks at how the right decisions can be implemented using statistics. *Quantifying The User Experience* is a practical guide on how to solve frequent problems and goes out of its way to answer common questions (for example, how long does it take a user to purchase a product?) The book is divided into ten chapters, with each providing a host of examples and tables to reinforce its message. If you need to find out how to get the most out of statistical data for a better user experience, start here.



BLOGGING FOR CREATIVES

£12.99

www.ilex-press.com

3 Blogs populate the web in their thousands – if not millions – and getting the attention of users is the primary objective. Blogging for creatives offers over 190 pages of guidance. Newcomers and enthusiasts will get loads of tips that start right at the beginning of the process and gently walk the reader through all they need to know to succeed at blogging. Beyond the basics, this compact book offers a guide on setting up for WordPress and Tumblr. When ready to go, there's advice on creating great content, promoting a blog, being social with Facebook and Twitter, plus how to monitor performance. Essentially this is a complete guide to blogging.



SMASHING UX DESIGN

£27.99/\$44.99

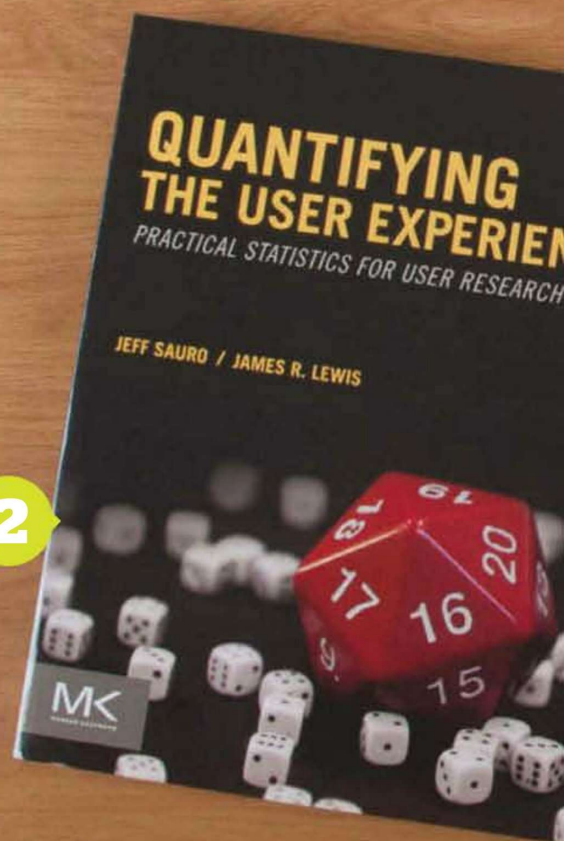
www.wiley.com

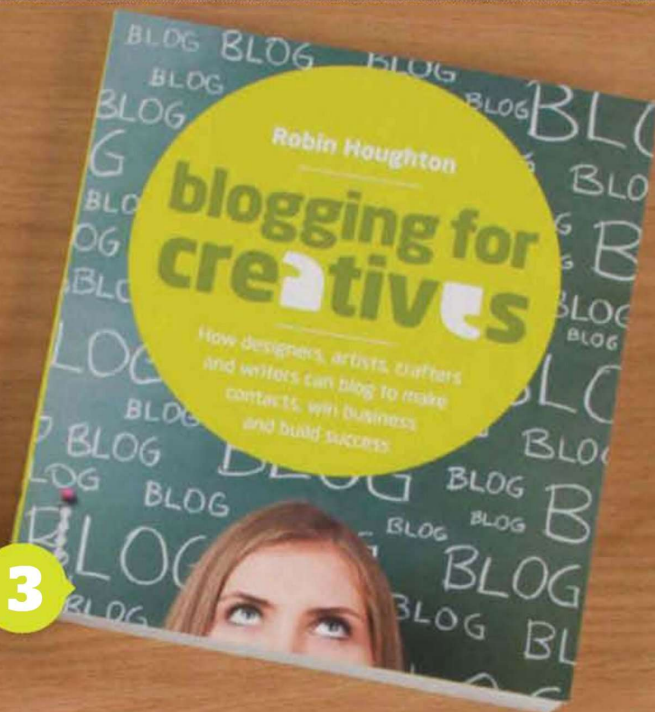
4 *Smashing Magazine* is much loved among web creatives, and this addition to its burgeoning book collection is yet another great resource. *Smashing UX Design* is divided into four parts, across 33 chapters. It is a great guide for those looking to embrace UX design across the whole spectrum. The book kicks off with UX processes, before tackling research and evaluation techniques, design tools and, finally, UX components deconstructed. Within each section are myriad chapters that look at usability testing, prototyping, wireframing, sketching, information architecture and planning, along with a bevy of case studies and checklists that help get the job done.



1

2





3



4

WEB SERVICES



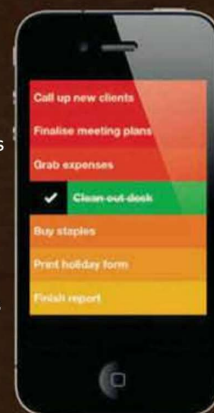
MOO
From £10.99
uk.moo.com

If you need a business card that almost guarantees success then MOO is a great place to visit. The company offers a comprehensive range of styles including classic business cards, more deluxe designs, rounded corner business cards, Facebook cards, QR code business cards and, of course, a custom option. Check the site out for more info.

IOS APP

Clear
£1.99/\$2.99
bit.ly/xHpmOi

You'd think an app based on lists is hardly the most inspirational tool ever. However, Clear is an app unto itself and offers an elegant and imaginative user interface that ultimately helps you get organised. Another plus is that it is almost entirely gesture-based, meaning very little keyboard bashing.



WEBKIT

Hydro74
From \$25
bit.ly/pCbJyU

Hydro74 is an artist that is hard to ignore. His style is cool, contemporary and loved by many, including us at **Web Designer**. The 'Screw you, pay me' T-shirt boasts a tagline that many in the freelance community will empathise with: 'Freelance isn't free'. There's a limited print run on this tee so be sure to get yours soon!



ONLY because we can

onlybecausewecan.com

Development technologies HTML5, CSS, Flash



Designer **UncleGrey/ North Kingdom**
www.northkingdom.se/unclegrey.dk

An interactive live-action film offers high levels of customer participation to deliver a new brand experience



conceived by creative agency UncleGrey, The Liberation offers ONLY aficionados a new way to view the brand's latest range. After loading, the film immediately starts and draws the viewer into its narrative. As NorthKingdom and UncleGrey point out, the film was always intended be interactive.

"When we started on the project, we agreed that the focus should be on the experience and not the technology – it's an interactive video with added functionalities – an experience people would be dragged into.

The linear approach to the storytelling is juxtaposed with the

interactive and commercial elements that allow the viewer to click on any garment to learn more about it. These can be bookmarked for later reference to ensure the flow of the film isn't interrupted.

As the designers explain: "All brand-specific garments are tracked throughout the film. When the film is paused, little plus symbols appear on top of each garment. If you click on any of these you're presented with a slide-in side-panel where you can interact and bookmark garments for later reference – nothing to take you out of the story."

Few brands understand how powerful video can be, and even fewer have the creativity that UncleGrey and North Kingdom bring to this imaginative and engaging campaign for ONLY.

⚙️ We agreed that the focus should be on the experience and not the technology – it's an interactive video with added functionalities ⚙️



<Above>

• Starting immediately, the film offers a complete narrative that showcase ONLY's collection via an interactive interface

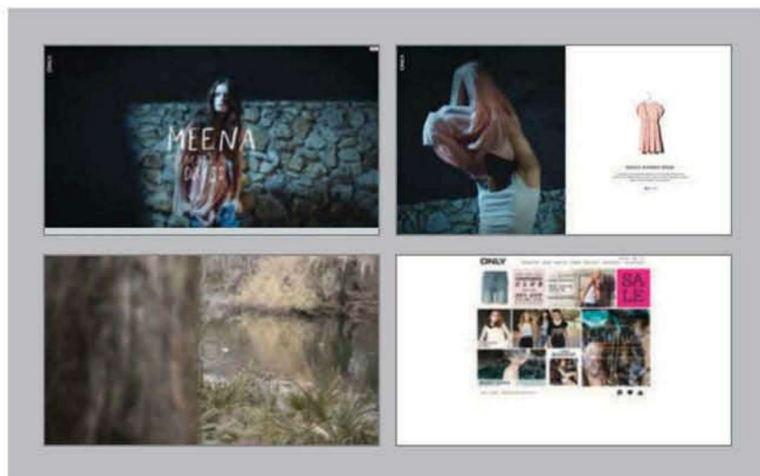
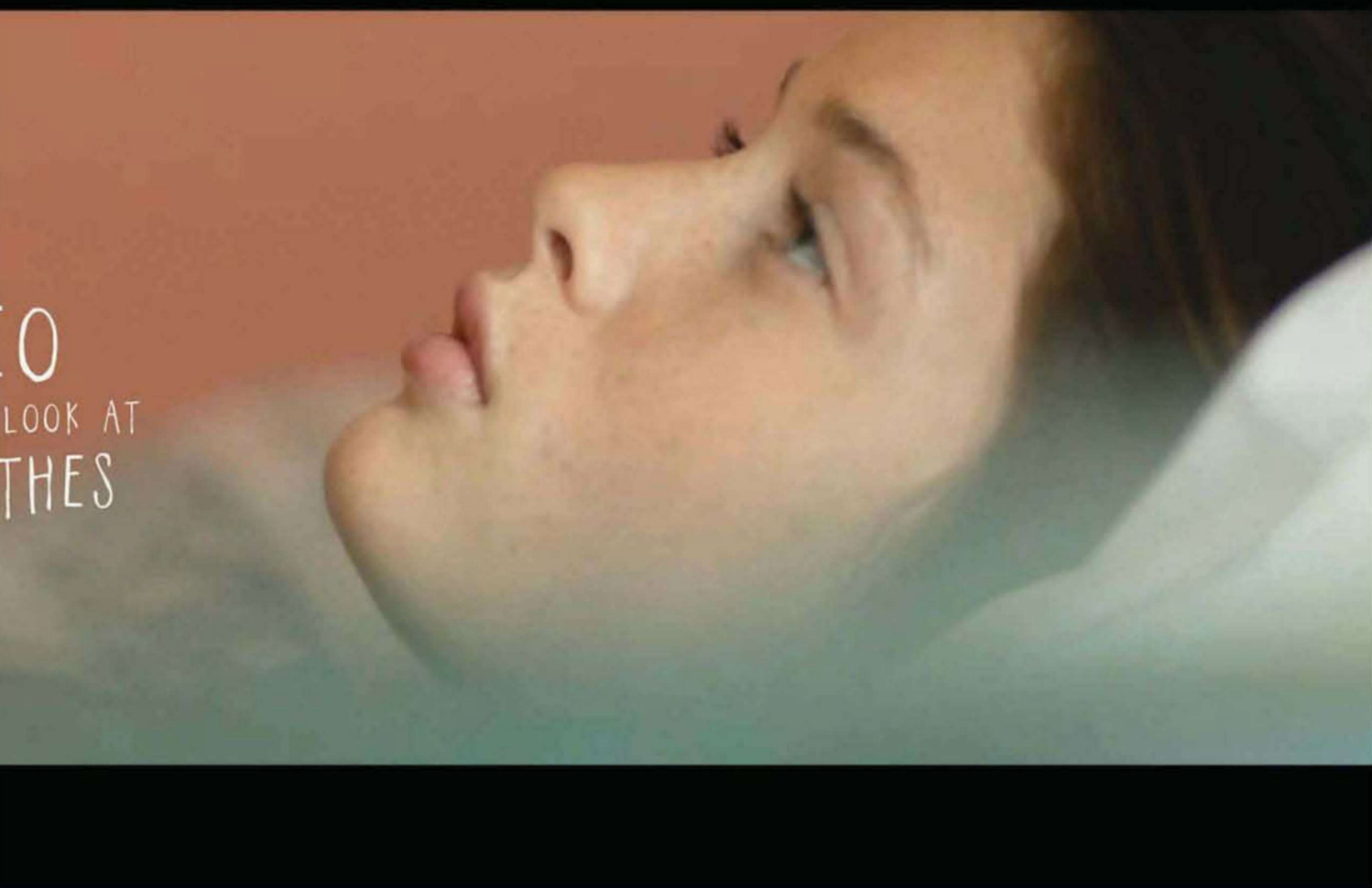
abcABC 1234567890



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• URW typewriter from URW++ is the successor of the company URW (Unternehmensberatung Rubow Weber) and is available from FontShop

• The font used by ONLY is an original hand-drawn bespoke typeface that was created especially for the company



<Top left, clockwise>

- The film contains hotspots. When a viewer wants to know more about a garment, they click for more info

- When a hotspot within the movie is activated, the film is paused and product details relative to the shot are revealed to the viewer

- At anytime when watching the film the viewer can jump straight to the ONLY online store by simply clicking on the ONLY logo when it appears

- Small additional interactive components have also been included. These are intended to draw the viewer's attention and complement the product information

<Below>

- The film may be showcasing ONLY products, but the technical achievement of melding video with interactive elements is a masterstroke



Indesit Annual Report

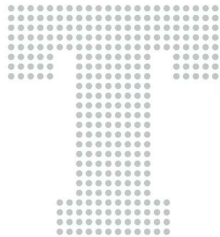
[annualreport11.indesitcompany.com](#)

Development technologies HTML5, CSS3, CSS animations, CSS transitions, HTML5 video, jQuery, Modernizr



Designer **Gaia**
[gaia.is.it](#)

The annual report for Indesit uses the form of an infographic coupled with some cutting-edge web technologies



The annual report for Indesit reveals that the web today is an inventive environment. Gaia was asked to showcase the company's main achievements, yet move away from the traditional means of delivering this kind of information.

Gianluca Centulani, chief business development officer at agency Gaia explained how they approached the project: "The key tool was Knockout.js, which we used to populate the timeline. It was perfect for creating a replica of the timeline in the right column, as it meant we just had to loop over the data twice using a different template. Then once that was set up all we had to do was add or remove data from the ViewModel and the UI was automatically updated; great for the filters too."

Adopting the now familiar vertical scroll technique, as each set of statistics appears they all have subtle animations that bring what could easily have been drab figures to life. Viewers can also interact with the graphics to see more detailed information.

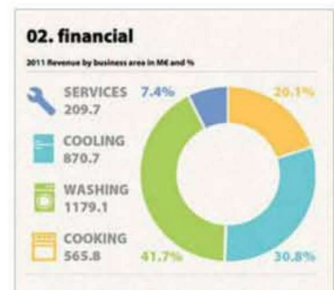
What strikes you about the site is the use of well-chosen colours as well as the imaginative use of animations that never overpower the viewer. The static information on the left of the screen anchors the overall design, leaving the viewer free to absorb the information and highlight the statistics they are most interested in.

Overall, this site's design shows in abundance how even the most mundane information can be presented in an interesting way when great ideas are involved. Information can be engaging, and in the hands of designers like Gaia, information can also be beautiful as well.

Information can be engaging, and in the hands of designers like Gaia, information can also be beautiful as well



<Above>
• The infographic approach to the Indesit annual report is subtly augmented with animations



<Above>
• Rolling a mouse pointer over each graphic changes its focus to reveal more detailed information. Complementary colours give a corporate sense to the images

download



**ANNUAL
REPORT**



**SUSTAINABILITY
REPORT**



**CORPORATE
GOVERNANCE**

01. summary

2,825.3
MLN REVENUES

13.3
MLN HOUSEHOLD
APPLIANCES
SOLD

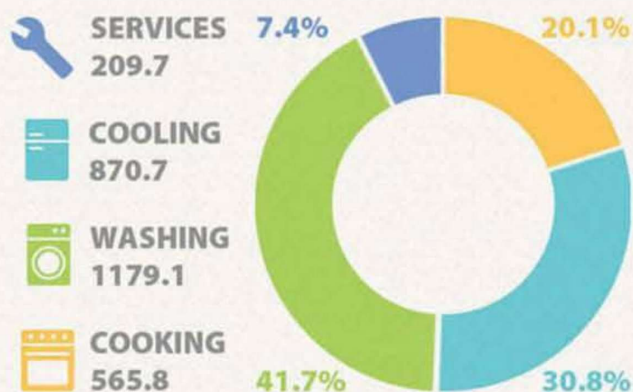
350
NEW
PRODUCT
LAUNCHES

70
MLN INVESTED
IN NEW
PRODUCTS

50
MLN INVESTED IN
R&D

02. financial

2011 Revenue by business area in M€ and %



EBIT*



abcABC 1234

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• The site uses Myriad Pro. Developed by Robert Slimbach and Carol Twombly, the font is available from the Adobe Type foundry



<Top left, clockwise>

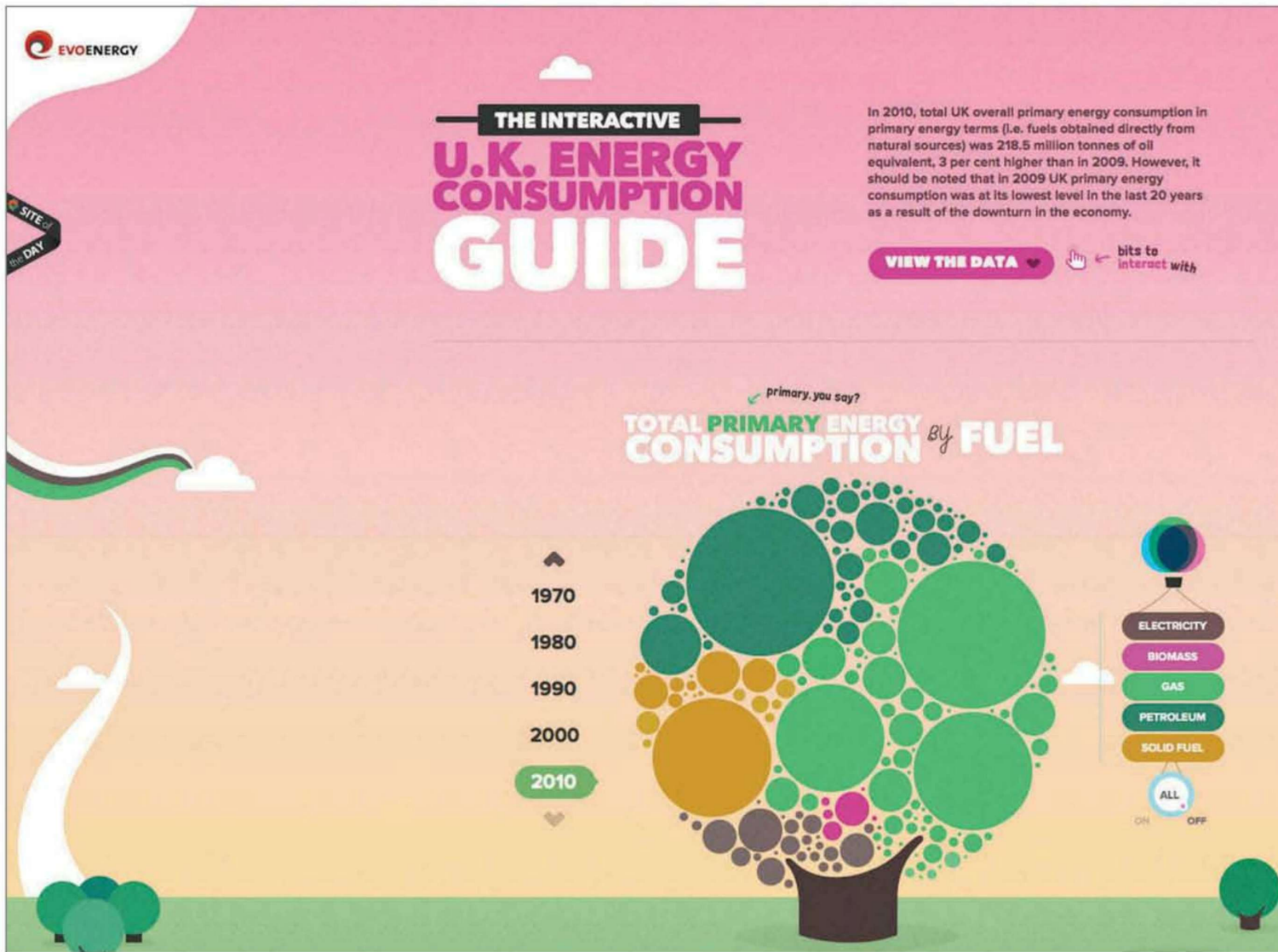
• Most of the graphics in the report are interactive. Users can roll over each statistic to reveal more information

• Click on some area of the report and you are taken to new pages with more in-depth analysis, all tied together with the same colour and typeface theme

• Indesit's development is also not forgotten. A slider timeline reveals graphics and videos about the company's products, all nicely integrated into the page design

• Learn more about the people behind the brand on the management page. Gaia use subtle background textures to give the page a corporate feel





<Above>

- The design of the site gives the viewer control over how much or little information they see, which aids understanding



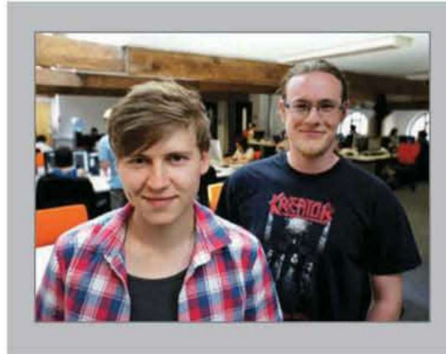
<Top left, clockwise>

- The animations used throughout the site bring what could have been dry graphics to life
- Using specifically chosen colour combinations gives each panel their own individual identity as the user scrolls down
- The designers understand how to clearly communicate information, such as how fuel usage has changed over time
- The concluding page of this site brings together the design components and technical elements into one impressive graphic

EvoEnergy UK Energy Guide

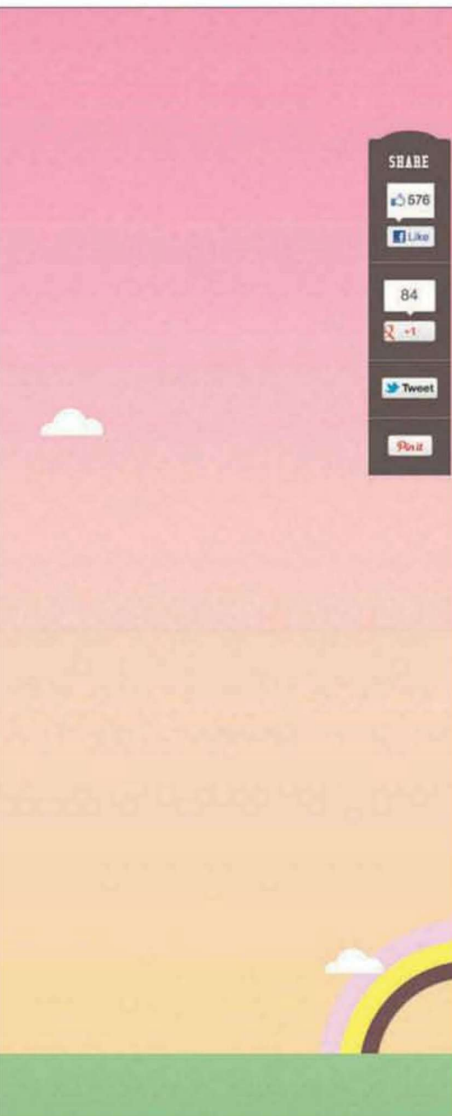
www.evoenergy.co.uk/uk-energy-guide

Development technologies HTML, CSS, JQuery, CSS3, Fontface, Typekit



Designer **Bryan James**
Front-end developer **Dave Sellers**
www.purepleasuredesign.com

Using a graphical style, the designers have ensured that the information presented is bold and visual



<Above>

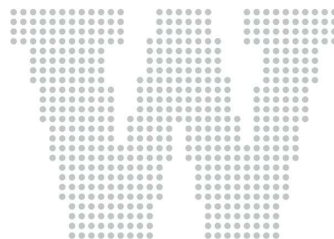
- A masterclass in current infographic design, complementary colours and animation come together on this site

abcABC 1234567890

abcABC 1234567890

<Above, top to bottom>

- The Only Exception is designed by Kimberley Geswein and is available from Dafont
- Londrina is designed by Marcelo Magalhães and is available from FontSquirrel and Typekit



When energy use is usually considered, the beauty that can be brought to this information often gets lost. No so with this site from EvoEnergy. Epiphany Solutions have used their considerable design prowess on this site resulting in a stunning use of colour, typography and subtle interactive elements.

Says Bryan James, lead designer on the project: "We're all so used to seeing energy data surrounded by bleak images and serious tones and we wanted to do something very different for Evo. We designed the way users interact with it to continue the interactive tone, it's a nice engaging piece and the user gets a

series of rewards as they scroll down the page, including a transition from dusk to dawn. The whole thing is driven by our desire to bring information to life in an interesting and shareable way."

The vertical scroll of the site reveals more graphics, with each one using a different method to communicate its message to the reader. The smooth transitions from section-to-section are equally matched by the perfect use of rollovers to change the data set on view.

Energy usage is not a fun subject but in the hands of these designers the infographic presents to the visitor pages of information they want to read and absorb. The playful approach coupled with a flawless technical execution of the site delivers an experience that more than meets its brief.

☼ The whole thing is driven by our desire to bring information to life in an interesting and shareable way ☼

Design Diary

Ride the development cycle

Project | **Re: Brief**
Company | **Fi**
web | **www.projectrebrief.com**
This issue: The San-Fran agency explain the challenge and scale of rebooting classic ads

Our strategic and flexible approach set us up for success and drove us

Background

A complex and exciting project, with a host of big brands needed to be brought together to provide an equal balance between the main elements and the user experience

Johnny Michaelsen: "From the get-go, we could see that working with so many members of Google, agency teams, and input from the four huge brands featured in Project Re: Brief would require great focus and ambition, which Fi has plenty of. Our strategic and flexible approach that the team will describe in detail set us up for success and drove us through a fantastic and celebrated launch."

Yuwei Fu: "When approaching the user experience design, we thought the process of creation, showcasing the Google technologies used, and celebrating the final results, were equally important. To deliver the best Re: Brief experience, we created equal balances between these three main elements. Moreover, the new ads were designed across different devices and platforms such as desktop browsers, mobile apps and tablet apps, so we had the opportunity to adapt our designs."

"Because of the complexity of the project, we began with several whiteboard sessions with Google and partner teams to fully understand the dynamic content of new ads and really nail down and finalise the wireframes before moving to design."

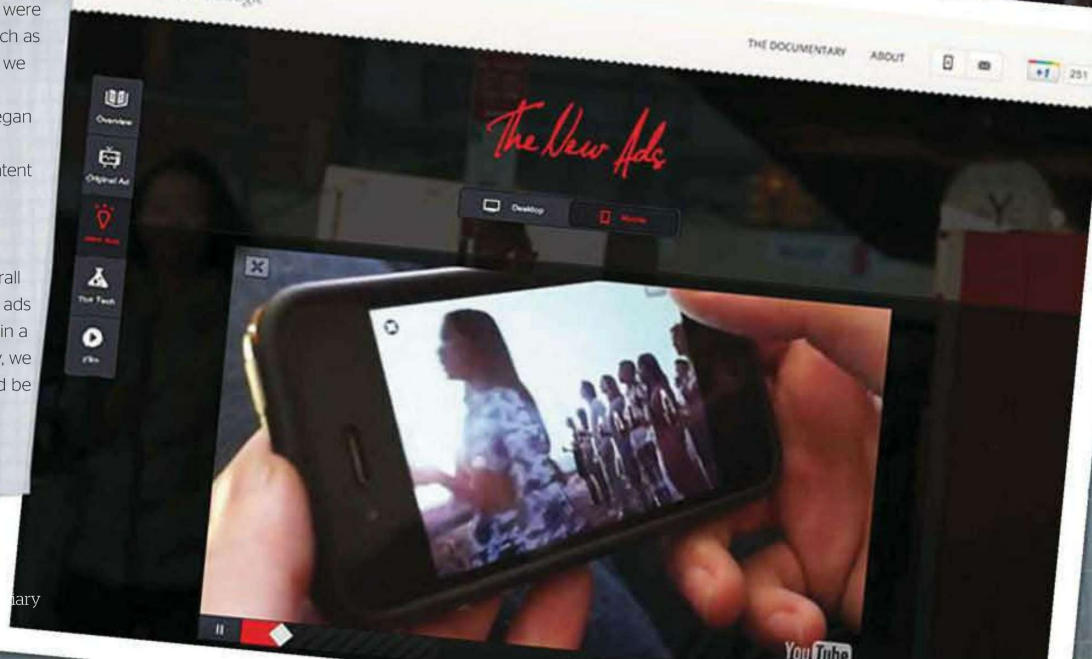
Simone Magurno: "The first steps of the project consisted of absorbing and understanding the overall goals of the campaign: bringing re-imagined iconic ads to life as if they were conceived today on the web, in a way that makes sense to viewers. Most importantly, we also needed to comprehend how those goals could be tied to specific Google products (Display Ad Technology, YouTube, etc). This initial phase helped steer our thinking in the right direction."



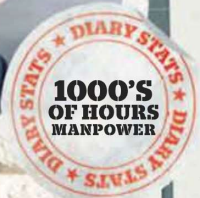
Simone Magurno
- senior designer

Chris Rubin
- senior producer

Re: Brief by Google



Yuwei Fu - user experience designer



Johnny Michaelson
interactive producer

1 Concept

The concept for the project was discovery, empowering the users to take control of the online experience and gradually revealing more as they progressed through the site

Fu: "Through Project Re: Brief, Google focused on four campaigns from the world-famous brands, Coca Cola, Volvo, Alka-Seltzer and Avis. To easily navigate through the different brand pages, we designed an always-present brand menu on the bottom of the site. From there, each brand page starts with an overview of the original ads, a tour of the new ads and an explanation of how Google technologies brought each new ad to life. The long scrolling page helps the user to understand the Re- Brief process and the range of Google products through a narrative experience. The section menu on the left indicates the flow and links down to each section of the page for a user who may have already been through the journey before and is looking for something specific."

"One of our early ideas was to use a Google Map engine and build a giant canvas that included the four brands. Each brand would be located on a different part of the canvas. The user could zoom in to see more detailed content for each brand, and move the canvas to browse the other brands. But in the end, we stuck with the flexible narrative structure, in order to really let the content shine and allow for easy content updates."

Magurno: "The first conceptual draft of design was very much centred around the idea of

discovery: we believe that empowering the users to take control and responsibility for their actions,

unveiling more and more content as they dig deeper into the experience allows our messages to redesign with them in a much more successful way. If you look at the site today, you'll see where some of this thinking is still present.

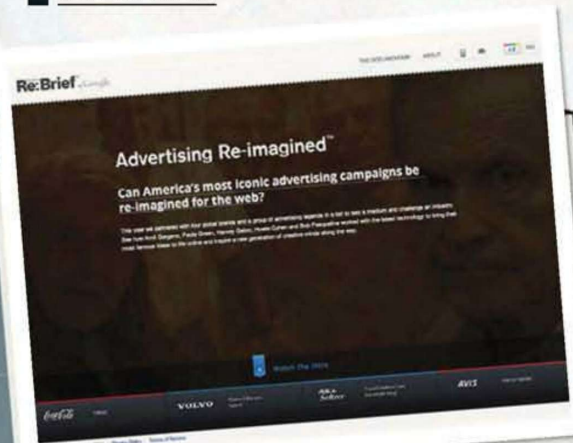
"In this perspective, we started sketching designs that would present the new ads as a result of a number of additional layers of thoughts, design and technology.

"Following this metaphor, the user was enabled to discover what went in each one of the new ads by peeling the layers off one-by-one: unveiling more details for each one of the stages as he or she was diving further into the campaign.

"We did a number of design sketches around the idea of progressive disclosure, and defined a series of interaction patterns that would allow the user to seamlessly dig deeper into the experience and increase their awareness.

"After working in this direction for a while, we realised that given the scale and complexity of this project, layering content on top of each other was not necessarily the most efficient way of communicating our story. At this point, we decided to spread out the content in a more linear fashion, offering the user a more streamlined storytelling and a stronger contextual awareness, which you see on the site today in the form of a scrolling format. As Yuwei alluded to, the long scroll takes the user on a journey from the past (original ad and concept) to the present, where we have showcased the re-imagined ad, and then they were finally taken through an explanation of how Google's latest technologies were used."





2 Design

The biggest challenge for Project Re: Brief was that it had to be aligned with Google's branding, while also using a framework that would work with old and new elements

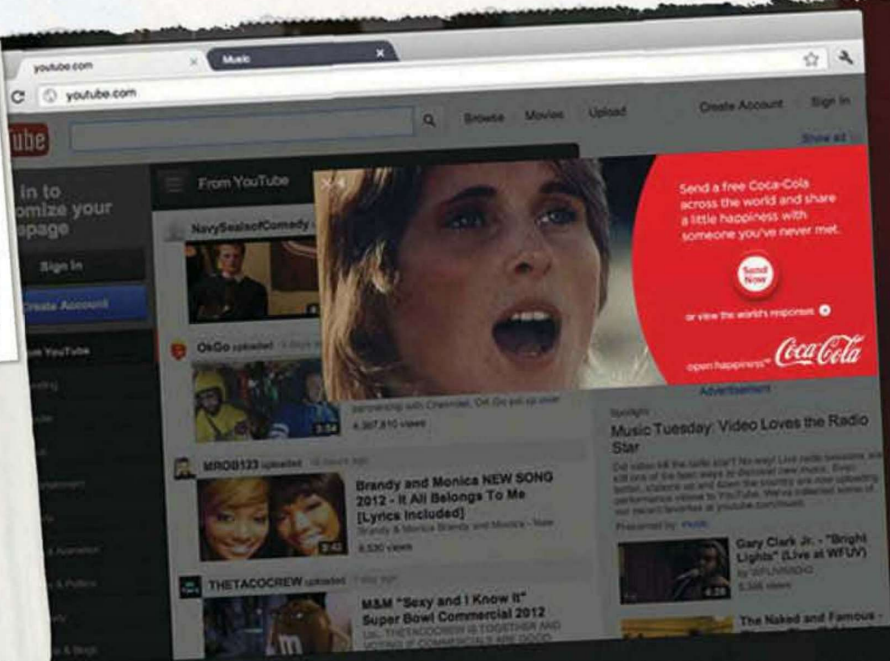
Magurno: "Fi was responsible for the visual design of the Project Re: Brief site and mobile applications. The biggest challenge in crafting a visual language around the campaign was to create a framework that would work as a container for all the various aspects of the project: the old ads, the new ads in multiple formats - along with their customisation options - the history behind each ad and the movie about the process of creating the new ads.

"While working with such heterogeneous materials, we realised that the visual glue of this campaign had to allow each piece of content to speak for itself and work as a support rather than an imposition. Inspired by those principles, we created a visual language that expressed the theme behind the Re: Brief campaign: bridging old and new, and most importantly strengthening the delivery of each one of the new ads through a lightweight design system that would frame and support the experience of every ad.

"Another challenge we faced was ensuring that the site's look and feel was aligned with Google branding, but also evoked a sense of history and reverence for the old ad campaigns. You'll see that while the Google bold-colour branding is subtly present, we used a dark brown wash on many of the background photos to bring out this sense of timelessness.

"Finally, even though the site was primarily an information site for holding the old and new ads, and the videos and technological info behind them, we wanted to be sure the site enhanced the user experience. We were careful to make visuals fullscreen, take advantage of as much screen space as possible, and emulate more of a campaign site through our liquid look and feel."

Kris Hedstrom: "Regarding the front-end development of the site, because of tight deadlines a lot of the development work happened in parallel with design, so there wasn't a strict handoff. We would code one section while another was being designed, which meant both development and design had to be nimble and quickly accommodate client feedback. For example, the video player underwent a couple of major design changes close to the deadline. It became an iterative process where we'd bounce ideas off each other to come up with a solution that we were all happy with."



3 Build

The Google App engine provided the framework for the project, ensuring a scalable and easy to deploy and maintain environment



Kris Hedstrom - senior developer

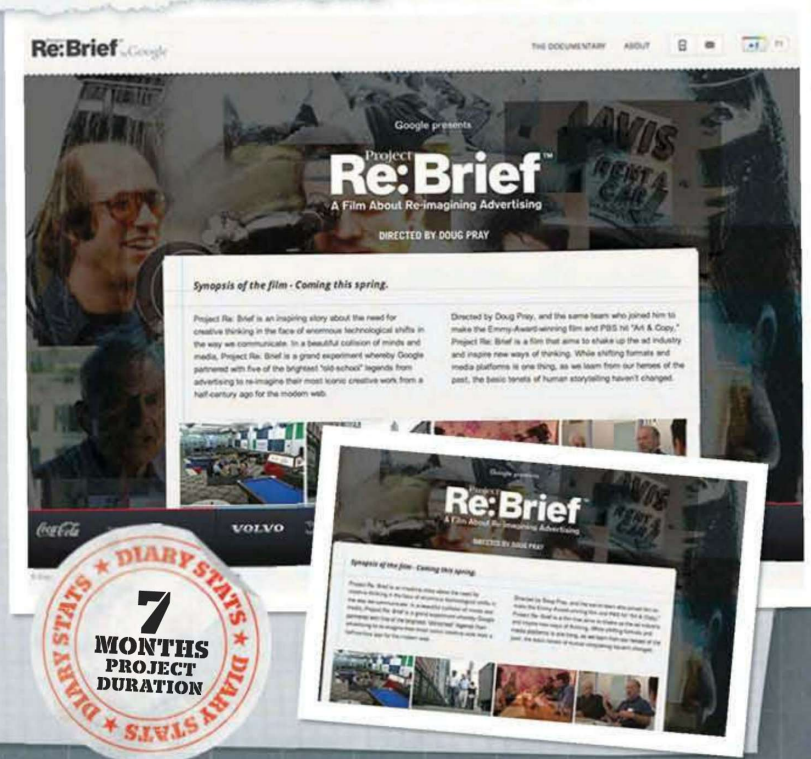
Hedstrom: "The site uses Google App Engine and the built-in webapp application framework. It made it quick to set up the development environment, easy to deploy and maintain, and was able to scale with traffic. We saw spikes in traffic but the site handled it gracefully. Coca-Cola posted a link to Project Re: Brief on their Facebook page, driving lots of users to the site, but thanks to the automatic scaling of App Engine we saw no negative effect on performance. The site doesn't use a CMS so there's no need for a datastore, but it's using quite a few templates with hooks for device specific content - tablet users gets slightly different content from desktop visitors. We use a Python middleware script to determine the user's device and serve up the appropriate content, and webapp for routing requests, but the majority of the site is HTML5, CSS3, and JavaScript. The videos are hosted on YouTube, so we created a custom YouTube player in ActionScript, which communicates with JavaScript via ExternalInterface calls."

The Launch

Chris Rubin: "With so many moving parts - branded individual campaigns, the campaign as a whole, and the documentary film created about the project itself - and a huge number of variables related to each component, we decided on a phased rollout to meet the challenge."

"Phase one was focused on two of the four partners involved in the ad campaign portion of the project: Coke and Volvo. The phase one launch was coordinated with a New York Times article and an official Google-led presentation/unveiling at SXSW 2012. The site, ads and campaign as a whole all got tons of positive attention and coverage. Soon thereafter, we rolled out phase two, which focused on the remaining two brands: Alka-Seltzer and Avis. This launch was supported by an email blast to those who expressed interest in site updates. Traffic got a nice bump from this initiative, leading us into the penultimate rollout - phase three - which focused on the upcoming release of the documentary film portion of the project, debuting at Cannes in June, 2012."

"In the end, this initiative for Google was all about educating their potential ad-buying audience on the nearly infinite possibilities afforded by modern technology in the display ad marketplace. Mission accomplished."



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- Train in our specialist facilities in London's digital tech hotspot, Shoreditch's Kingsland Road

Career Seekers/Hobbyists

- Gain a unique range of enjoyable career options
- Think free-lance work/self-employment/creative agency work and more

Industry Creatives

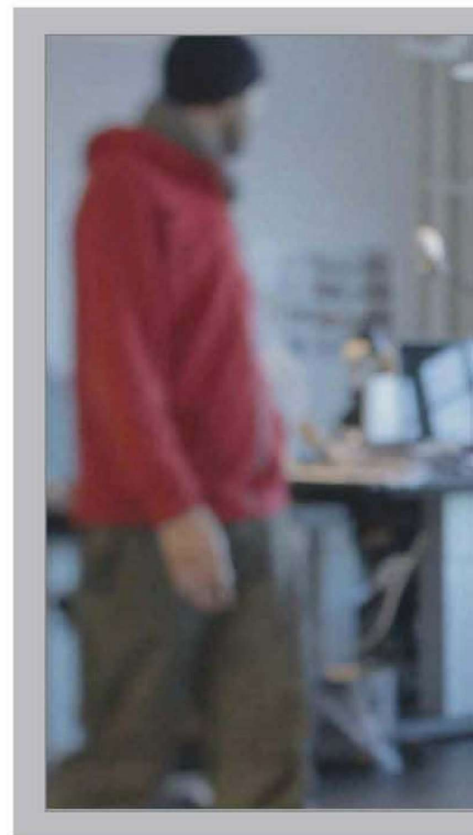
- Up or cross-skill to speed career progression
- Take advantage of more work opportunities and maximise earning potential

Lost Boys International

This issue Web Designer travels to Copenhagen to talk to the Danish wing of digital masters LBi. It describes itself as a new breed of agency that looks to grow wise but never grow up

LBi

who LBi Denmark **what** Digital marketing agency blending insight, creativity and technology **where** LBi, Vermundsgade 40A, 2100 Copenhagen **web** www.lbidenmark.com



Bi Denmark is a new breed of agency blending insight, creativity and technology to create business value for brands. It works with all types of companies, from famous brands to disruptive startups. What unifies its clients is that they are brave, bold and ambitious. LBi has helped these clients connect with their customers by delivering engaging and measurable ideas across owned, earned and paid media.

In this digital age, the consumer expects to engage with content, tools and functionality that make the brand proposition real, relevant and believable. LBi Denmark helps define the strategy for their clients' digital presence and identifies how to engage users and finally they create the digital solutions.

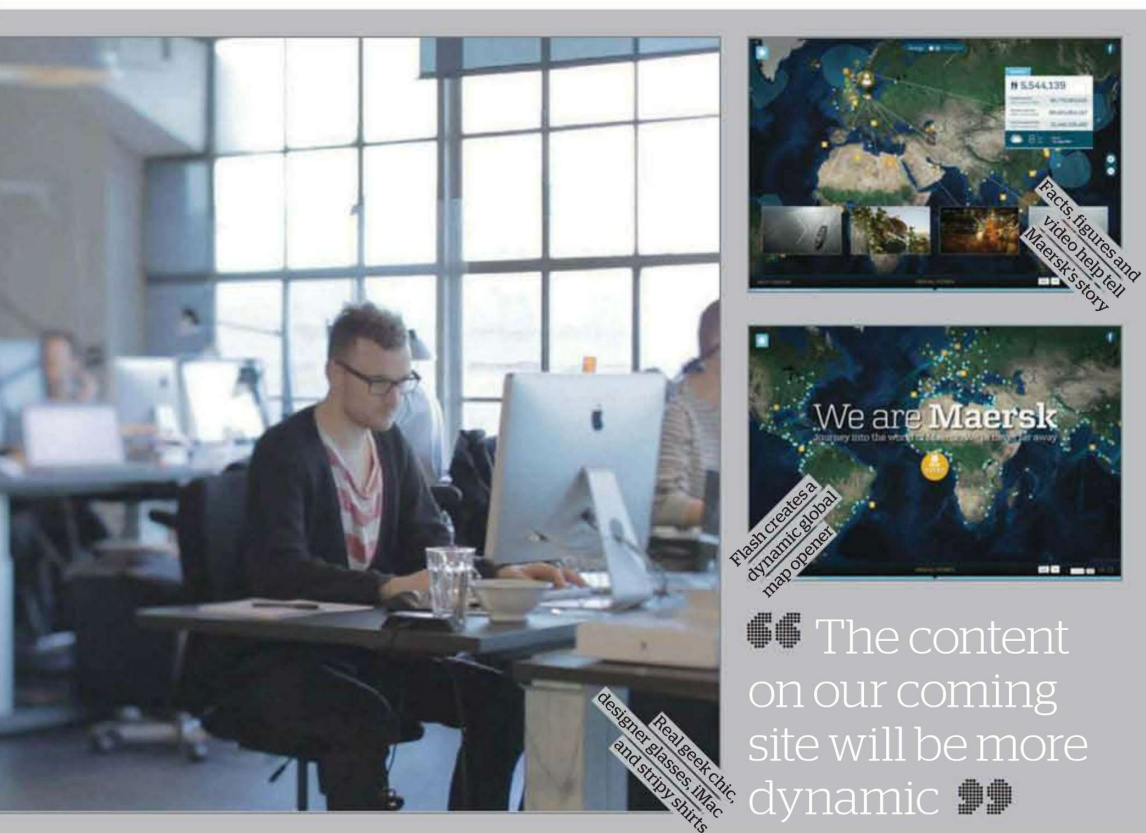
This is no easy task, and it takes a special culture and skillset to get it right. LBi calls this blending, and it's a practice that is central to pretty much everything it does. LBi claims to be best in class at blending strategy, creativity and technology across a range of channels including social media, mobile, CRM, content, search and experience architecture. Its blended teams give LBi a unique ability to define, create, distribute and measure its clients' services, content, behaviour and communications.

LBi Denmark is a creative collective of over 70 doers, thinkers and dreamers. It has a strong digital DNA that dates back to the pioneering digital agency Networkers founded in 1997. LBi's international network consists of over 1,800 people in 26 offices worldwide, which gives the company unique access to a pool of insight and expertise, and the ability to work across borders on internally scoped projects.

LBi's roots go back as far as 1997. Marketing and communications manager Sofie Andreasen offers up a brief insight into how the agency has evolved and developed since those early days: "In the international LBi group we base our full service claim on our heritage, which lies in the pioneering early years of digital communications. Lost Boys, IconMediaLab, Framfab, Oyster, Wheel, Syrup and Special Ops in New York, and Bigmouth Media, have blended their areas of expertise to create a new breed of agency. In Denmark specifically, our legacy dates back to the pioneering digital agency Networkers, which was founded in 1997. In 1998 Networkers became part of Framtidsfabriken, renamed in 1999 to Framfab. In 2006 Framfab became part of LBi. In 2010 LBi Copenhagen merged with TRIPLE Copenhagen. We are still located in the same industrial factory on Vermundsgade, and quite a few of us have been part of the entire journey.

Key Clients

Maersk, Rezidor Hotel Group, IKEA, Etihad Airways, Nike



KEY PROJECT

We Are Maersk wearemaersk.com

Maersk recently launched the new corporate movie We Are Maersk, directed by internationally acclaimed director Christoffer Boe. LBi's brief was to leverage the digital potential of the film.

LBi created wearemaersk.com, a digital storytelling platform that supports Maersk's corporate website and showcases the recently launched We Are Maersk movie through an engaging, compelling and personalised digital experience. LBi's aim with the site was to create a universe that resonates a modern-day corporate brochure with dynamic and customised content.

The site offers navigation by means of a world map that shows Maersk's presence and activities around the world. Through this map, the user can shuffle between 11 sequential movies, each featuring some additional background articles and geographical information.

The content is distributed in an interactive multi-layer via infographics, FAQs, animations and images, and is customised through IP-detection in order to increase relevance for a diverse global audience. The site is designed to both encourage and ensure a level of audience engagement and interactivity.

Applying a business-to-consumer means of communication to business-to-business messaging is setting a new direction for communication in the shipping industry.

Internationally we are LBi Denmark – denoting our global network and with reference to our local base. In Denmark we are just called LBi."


The name LBi is inherited from the international network that LBi Denmark belongs to. Andreasen reveals the story behind the name and the importance of its associated URL. "The name LBi, which we have inherited from our international network – is originally an acronym for Lost Boys international. The name was inspired by the dream of growing wise, but never growing up, of chasing tomorrow while making the most of today. But sometimes, when we want to appear super grown-up and sensible, the company is just LBi. It's like putting on a business suit over a set of Superman pyjamas. LBi group has the URL www.lbi.com, and from here users can access all local agencies' individual websites, plus they can find us directly or through search engines on www.lbidenmark.dk and www.lbidenmark.com."

The LBi Denmark web presence is regarded as a functional 'business card', by the agency itself. Andreasen explains the core purpose of LBi's online


presence and reveals that a new website is imminent. "We believe the website is a quite important part of LBi's online presence. We mostly regard it as a functional 'business card', though. Potential clients can scan it for a quick overview of what we do to see if we are relevant to their business challenges. The same goes for potential job candidates, who can get a sense of what we do and who we are. We do not believe however, that we attract new business as such through our website only. The site is a testament to our existence. However, new client relations find us through the work we deliver, the prizes we win, referrals and of course when we approach them. In a way the core of our product is our people, so the basis for any new client relation would involve meeting us. We will launch a new website this summer, which ties in more closely with the global LBi presence and the other local offices. And the content on our coming site will be more dynamic."

Working with big clients such as Maersk, Carlsberg and Nike helps enhance the agency's reputation. Director of sales Lars Ørum Andersen explains the


☛ New clients find us through the work we deliver, prizes we win, and referrals ☛




Bettina Sherain
managing director




Jonas Bechlund
vice managing director



Lars Cortsen
creative director




Christina Fahrenholz
director of search

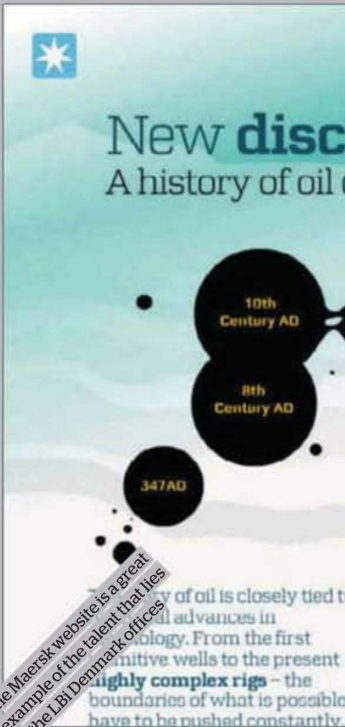


Clean, cool and uncluttered, just like LBi

We do not discriminate projects based on size



A quick swig of Notion Lotion helps keep the brain in shape



New disc
A history of oil

10th Century AD
8th Century AD
347AD

The Maersk website is a great example of the talent that lies in the LBi Denmark offices

Studio timeline

Established 1997
Founders **Tim Frank Andersen, Martin Lindström, Claus Feuchter and Peter Schmidt**



philosophy of attracting new clients. "Having the opportunity to work with ambitious clients like Maersk, Carlsberg, and IKEA with both the power and the will to pursue new interesting ground is crucial for us when it comes to attracting new clients. It helps us to get on the right pitch lists and it opens doors to companies with whom we want to partner.

"For us, validating new potential clients is not a matter of industry - it is all about sharing the belief that results in digital marketing are obtained through a truly integrated approach, embracing both strategy, creative and media. A client like Maersk is all that."

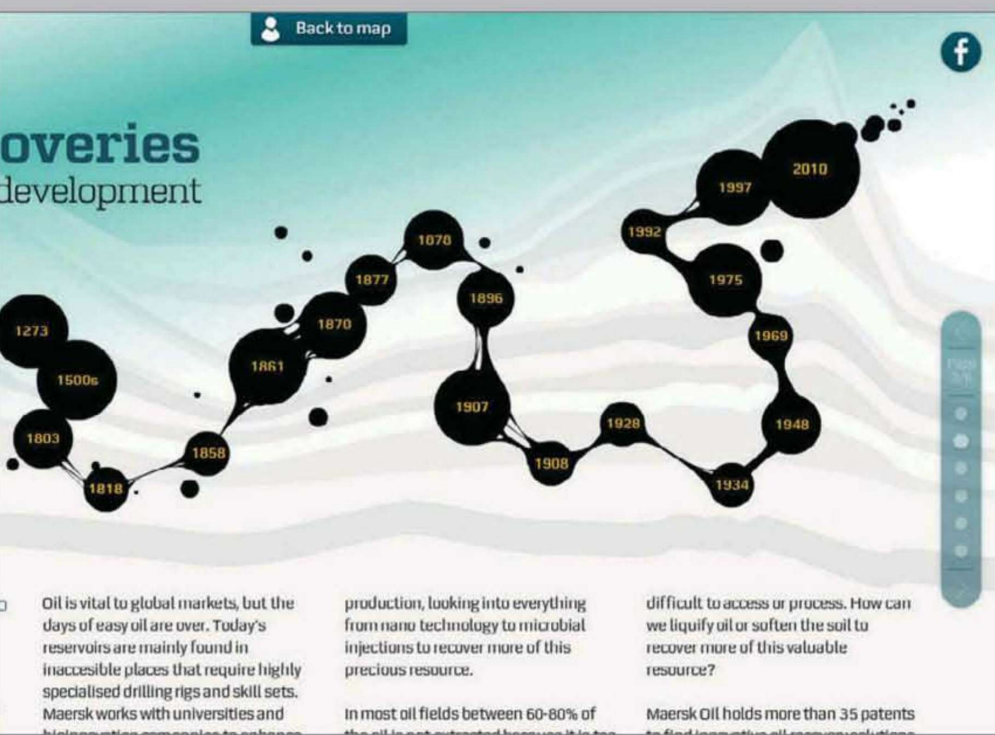
With a big reputation behind them, LBi can run the gamut of who they wish to work with. Andersen reveals how they get to pursue the clients with whom they want to build a relationship. "We do not get to pick and choose who we work with, but we get to choose who we want to pursue actively and who we

want to pitch for. We are privileged to have been approved for a number of pitch lists, and we consider each pitch carefully. We prefer to work as advisors to the global organisation of internationally oriented companies, as we have vast experience with building global digital media presence as well as with global versus local digital content strategies. We do not discriminate projects based on size, but whether we can see a potential for delivering across our full service palette over time, as this is where we believe we can deliver the most value to our clients."

Frandsen talks projects, and divulges how there is rarely repetition and how it is difficult to define a

typical project timeline. "Somehow, even though we have been in this industry for a very long time, no two projects seem to be the same. It is difficult to define a typical timeline because often these are defined by our client's situation and challenges. For instance with Maersk we have run three digital platform projects and none of them have been the same. The site **wearemaersk.com** grew out of a corporate movie project and we had very little time to do it. Hence, we had to pick ourselves up and run that much faster and work that much smarter. And despite what it could sound like, it does not actually affect quality. Often a range of constraints and critical factors can ignite

With a big reputation... LBi can run the gamut of who they wish to work with



2003

Framfab becomes part of LBi. The agency produces the viral movie Ronaldinho Crossbar, which spreads impressively by the millions worldwide.

2006

Number of employees
80

The agency starts working with IKEA on the global sales and marketing programme IKEA BUSINESS, targeted towards small business owners worldwide. It now runs in 24 markets.

2008

The agency puts Etihad Airways on the client list.



Number of employees
35

2010

LBi Copenhagen merges with TRIPLE Copenhagen and becomes TRIPLE LBi.



2012

The agency is appointed digital agency of record for Carlsberg globally.

TRIPLE LBi changes its name to LBi Denmark. In 2011 it launched www.maerskfleet.com - the first tangible result of adding Maersk to the client list in 2010.

The agency wins their third Cyber Lions Grand Prix in Cannes for Nikefootball.com.



creativity and fast thinking, and ultimately create an even cooler solution than something that has been processed for months and reviewed and revisited endlessly. When there is no time for politics, there is room for magic. We are quite proud of wearemaersk.com - a content-heavy site, which was designed and produced in less than two months. So far the site has won several awards and we hope for more throughout the year."

Project creation tools are key to a build. Director of client services Jesper Andersen, reveals that the agency uses a variety of tools including their own bespoke platform. "We use a variety of tools to suit the various needs in our respective competency areas. From a client service and delivery management perspective we use tools such as OmniPlan, MSP, JIRA, GreenHopper, Maconomy, but we have also developed bespoke tools and templates to optimise

project steering and communication between client, project manager and team. For reporting we tend to use the tools our clients want us to use, but our own LBi dashboard is a preferred platform for executive reporting on KPIs.

Besides that we use various productivity tools in our competencies. Obviously our technology department are specialised in the some of the best content management systems on the market, but they also use open-source wikis - apart from development tools that could be Java or MS based.

"Our UX department often uses Axure for their wireframes, but depending on the task those could also be done directly as a prototype in HTML. Macs and applications from Adobe Creative Suite are the primary tools of the creative department, but our creative team still also do a lot of the rough work first using pen and paper."

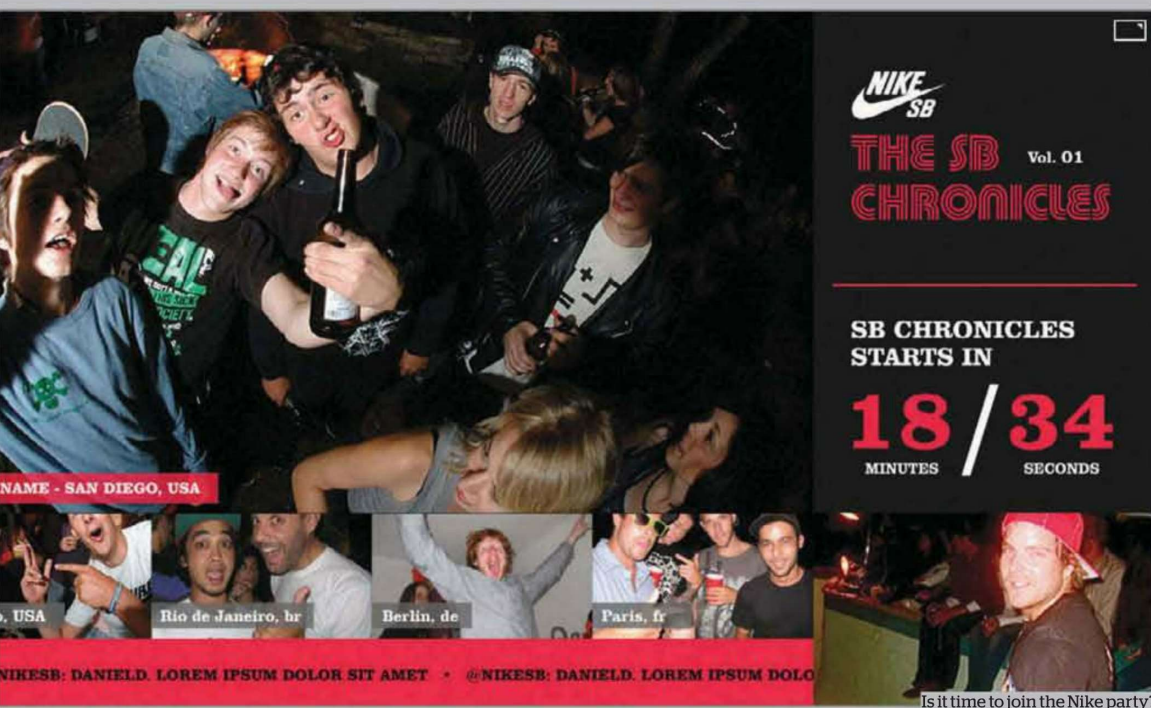


industry insight

Rasmus Frandsen
Creative Director

"We believe in the impossible. We constantly test the boundaries of media and technology to find the right solution"





“Often we will work to improve, enhance, and elaborate on the solutions we create and in doing so, we work very closely with our clients”

The completion of a project is not the end of LBi's involvement. Andersen explains the project processes that LBi adopts. "Often large international projects are sold in stages or with a pilot to begin with. This means that we rarely deliver a project, wash our hands and move on. Often we will work to improve, enhance, and elaborate on the solutions we create, and in doing so, we work very closely with our clients. We do not think in 'post launch services' - instead we strive to link projects in an overall strategic journey for our clients helping them drive their business forward - and managed services is one step in that journey."

HTML5 and CSS3 will shape the web over the next few years. Head of creative technology Dennis Green-Lieber gives his thoughts on new technologies and how frameworks will add flexibility to the build process. "In the past two years we have witnessed a new web revolution - the industry has moved extremely progressively on new technologies. HTML5 and CSS3 have pushed browser vendors to find a common standard, which means we will have a more unified way of working without being dependent on popular plug-ins such as Flash. Instead we will rely on the internal native capabilities of the browsers like CSS3, hardware-accelerated animation and, WebGL."

"The future points to multi-devices, cross-platform and open web. Open sourced and community driving frameworks like jQuery, zepto.js or Backbone.js will be important players due to the fast development of the technologies and feature sets. We believe they will evolve in to small bits and parts that we can combine with our projects, so each framework will excel within a small field - creating a welcome flexibility."

Mobile is a key component of the web experience. Green-Lieber, reveals how LBi looks to responsive design, if it is the right solution for the selected project. "Mobile is going to be a very essential platform for our clients in the future and will organically be a part of our work. In all our new development projects we follow a native responsive web strategy with a mobile-first approach. We build from content and design strategy to make sure that the experience is brand-consistent on all platforms. In many cases we also work with a progressive enhancement strategy so the user's feature set will ingress depending on device platform."

"So, yes, we are in favour of responsive web when possible. There are some constraints; for instance, when we work with large international clients, who have running platforms with a lot of development

history. In these types of projects responsive web is not always the right solution.

"In these instances, the alternative is to make separate templates for mobile using user-agent detection. Within that mobile template we use responsive web features and strategy to have fluid adaption grid for mobile and tablet devices."

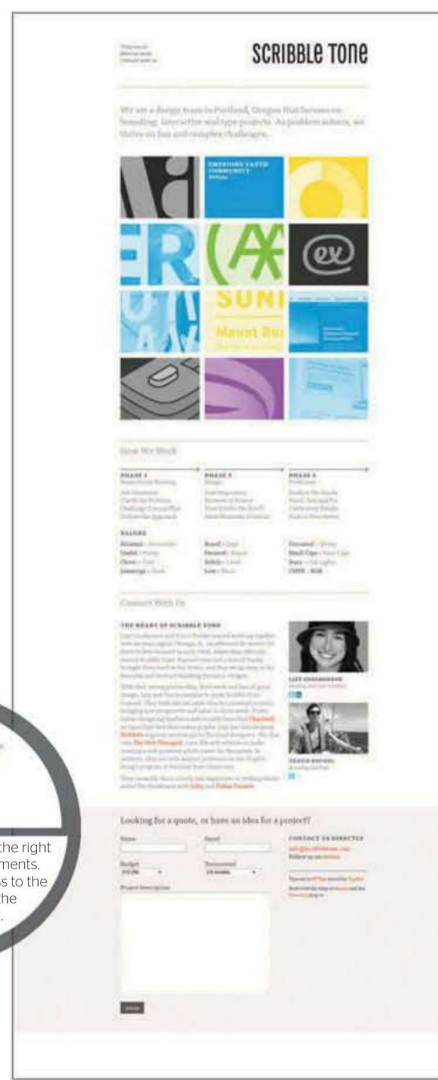
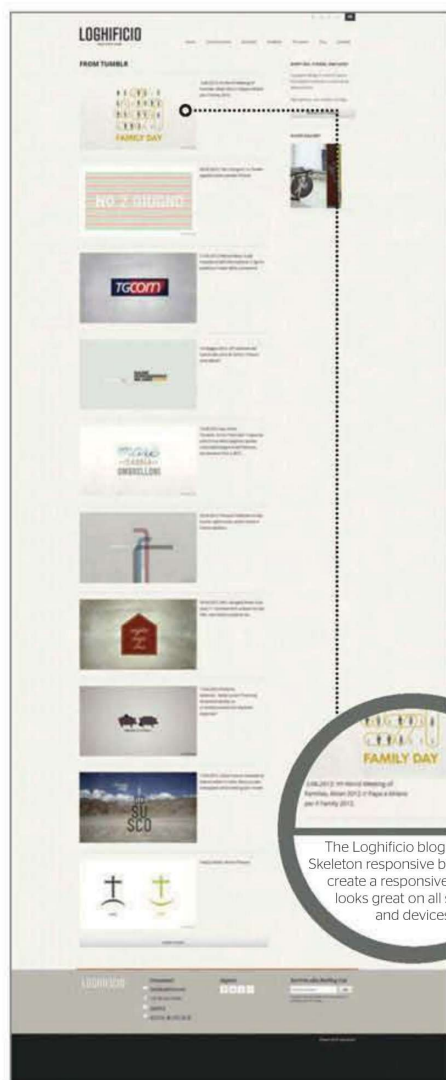
LBi social media strategist Gus Murray gives a brief insight into how important Twitter, Facebook and social media is to a digital campaign. "Social media plays a huge part of a brand's digital campaign. Users are typically looking to have one of their five need states (entertainment, reward, recognition, utility and information) delivered by a brand. Brands that understand these need states have the ability drive traffic to a site, piece of content or other branded web property."

To ensure that LBi stays ahead of the game it looks to employ the right people. COO Lotte Ronan reveals that talent, ambition and the right attitude are the key attributes to succeed. "We look for people with talent and ambition - most often with a track record from within the industry, but they can also join us from other industries if they have the right attitude. First and foremost we look for people that are hands-on and content creators within their area, as we work in an area where attention to detail is key. Strategy comes out of understanding your target group, trying something out, testing it, learning and re-doing it - and this is the hands-on attitude we are after."

“The industry has moved extremely progressively on new technologies”

Clean and simple

Uncluttered, clean and simple layouts can make a blog a thing of beauty. Here we



Loghificio

www.loghificio.com/eng/blog.php

Development platform HTML, CSS, JavaScript

Loghificio is a responsive blog that uses a simple two-column layout with plenty of space that lets the content breathe. A subtle background texture creates a background canvas that helps define the content. There is little in the way of text, but a neat sans serif font adds legibility while the images take centre stage and add a subtle charm that engages the reader.

Needs/Wants

needswants.com

Development platform WordPress

Needs/Wants is the epitome of clean and simple. The background is a popular all-white and intersperses this with a two-tone colour scheme that adds style. Text and typography is a mixture of serif and sans serif, and is a simple but effectively used design stance that gives presence. The fixed sidebar is another feature that adds style and substance.

Scribble Tone

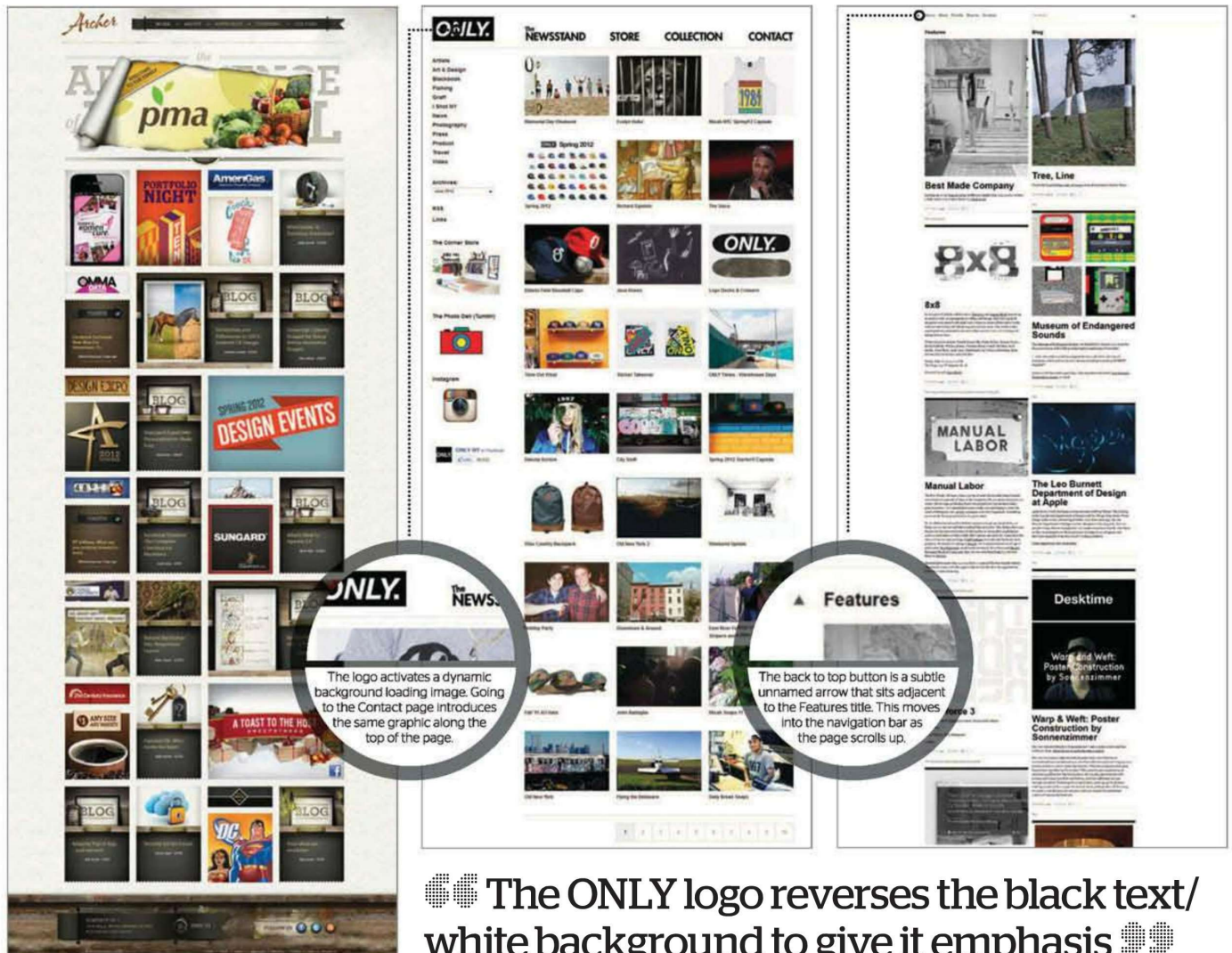
scribbletone.com

Development platform HTML, CSS, jQuery

This centrally-placed 'skinny' blog uses a logo, a few words and a grid of well-matched images to present itself to the world. The design is clean, engaging and creates enough intrigue to encourage the reader to investigate further. The image grid is more than just a pretty selection of images, it is also the gateway to more crisp and clean posts.

Get your site seen, or suggest a theme **Tweet a 140 with your blog's address directly to @WebDesignerMag**
Email your suggestions to webdesigner@imagine-publishing.co.uk

pick six of the best blogs that stick with an unassuming and understated presence



Archer Group

www.archer-group.com

Development platform WordPress

The Archer Group site is clean and simple, but uses images and animations to engage readers. The background is a single repeating image that adds texture and depth. A big featured graphic takes centre stage, but it's the individual post images that give the blog its character. The variation in image size is neat and completes the picture.

Only

www.ONLYnives.com/news

Development platform HTML, CSS, jQuery

Clean and simple and black and white perfectly describes the ONLY website, which makes good use of two colours. The logo reserves the black text/white background to give it emphasis in its position. The three-column grid adds a splash of colour and links to the graphically rich posts. A neat touch is the dynamic logo background that is active when waiting for the next page to load.

The Post Family

thepostfamily.com

Development platform HTML, CSS, JavaScript

At first glance The Post Family is a simple two-column text and image blog. However, further investigation reveals some subtle touches. The back-to-top button, rollover images switching from greyscale to colour, and use of typography help create an admirable scenario. The emergence of new posts at the bottom keeps the visitor engaged.

BUILD FUTURE-PROOF HTML5 WEBSITES NOW



WHILE HTML5 IS STILL BEING IMPLEMENTED BY BROWSER VENDORS IT'S TEMPTING TO PUT OFF IMPLEMENTING NEW FEATURES, BUT THERE'S A LOT YOU CAN USE TODAY TO ENHANCE YOUR WEBSITE

There's been much reported about HTML5 since the launch of the iPhone in 2007, but here we are, over five years later, still waiting for some of the headline features to be implemented by browser vendors. This protracted roll-out has led to many web designers effectively choosing to ignore the opportunities HTML5 offers, insisting that they will be adding to their workload by supporting an emerging standard that's not yet universal.

While it's true that not every visitor to your website will be using a browser that's fully HTML5 capable (and in fact, compared to the full specification, none of them will be using a browser that supports every feature) there's a lot you really can use today without causing yourself any additional work. By embracing HTML5 you'll be future-proofing your design to ensure it's ready for the next generation of browsers.

Across the next six pages we're going to look at the HTML5 features you can use to enhance your site today; how you can leverage HTML5 to create next-generation websites that make use of hardware acceleration, geolocation technology, embedded audio and video, and built-in user input controls.

HTML5 gives us the opportunity to create amazing new interactive experiences for our visitors, develop smarter applications, and more refined user interfaces. As the technologies mature, and browser support improves across the board, more designers and developers are seizing on the opportunity to find new paradigms, and build entire business models on the back of them. By treating HTML5-specific elements as a progressive enhancement, it's possible to avoid excluding users who haven't got the most modern browser, while simultaneously providing something special to those that do.

It's a truly exciting time to be a web designer, so why wait to implement HTML5 when we can do so much with it today?

SEMANTICS AND STRUCTURE

It's certainly not the most exciting part of HTML5, but one of the biggest new features – and one that's fully ready to be used regardless of your visitor's browser – are the new semantic tags and structure that form a part of the HTML5 specification. It's not glamorous, but semantics is a big thing for lots of reasons: better search engine optimisation, more accessible content, easier-to-understand structure and improved maintainability to mention but a few. Let's start by defining semantic markup.

WHAT EXACTLY DOES SEMANTIC MARKUP MEAN?

Put simply, semantics is the study of language meaning. In HTML the language meaning relates to the tags we use to mark-up our content. For example, an `` tag means the enclosed content is an item within a list, or a `<p>` tag means that the marked-up content is a paragraph. As such, marking up semantically is nothing more than using tags that accurately describe the type of content.

WHAT'S CHANGED WITH HTML5?

One of the issues with HTML since it's earliest adoption by designers (rather than the scientists who designed it), is that it has suffered from a limited number of tags, and as such some tags – especially the `<div>` tag in particular – have had to fulfil many different tasks. As designers we tend to use a `<div>` tag to mark-up our navigation menus, a second for a sidebar, a third for our page header, and so on. We identify each of these areas by using a class or id on the `<div>`, but these names are arbitrary and vary from designer-to-designer according to their personal preference or schooling.

Additionally, some tags have been hijacked to fulfil purposes other than their originally intended use. The best example of this is the humble table tag that, for a decade or so, was used as the primary layout tool of designers. The table tag was intended to hold tabular data, but designers quickly realised that sliced graphics could be set inside a table to create layouts that simply weren't possible pre-CSS. The result was a mess of nonsensical code that was difficult to maintain, and bore no relation to the content it was marking up.

While we're past the `<table>` issue, thanks to the `<div>` tag and CSS, HTML5 aims to address the wider problem of nondescript markup by providing semantic tags, just like the `<p>` for paragraph, oriented towards the most commonly used content characteristics of a webpage. So in HTML5, rather than create a header by using the code `<div id="header">...</div>`, you can now use the semantic `<header>` tag. Similarly, tags have been introduced for `<footer>`, `<aside>`, `<article>`, `<section>` and `<nav>`. Together these tags offer an enhanced method for describing the content they contain, in a consistent and universal manner.

WHY DOES THIS MATTER?

From a search engine optimisation point of view, having universal tags that describe content is a big plus; using these tags helps the search spiders to determine the most important content on your page, and index accordingly. In effect you're providing a better set of signposts to your content, which the search engines will happily lap up.

It's not just about machines though! Using a semantic approach to your code also helps enormously with screen-readers, allowing disabled visitors who rely on specialist software to navigate and consume content on the web to get to your content more easily and consistently. By adopting the new tags, you're potentially opening up your website to a huge demographic of visitors who might have been disadvantaged by a nest of `<div>` tags in the past.

HOW DO I USE IT?

You can start using the new tags immediately without any ill effects on older browsers, by using a script such as HTML5Shiv to force older browsers to understand the new elements. The benefits are invisible to the naked eye, but you'll be ensuring your site isn't left behind as the next generation of browsers is introduced.

HTML5 FORMS

Over the past 15 years, forms on the web haven't changed much at all. User controls have improved as developers and designers learned how to use JavaScript to provide placeholder text and guided user input, but essentially we're still using the same core input mechanisms as we always have: text, checkbox, radio, select and textarea.

One of the challenges associated with designing web forms is helping the user to complete the form correctly. Dates have to be checked to ensure they're in the correct format, email addresses need to be validated, and so on. Each time a form is deployed, therefore, we're compelled to use client or server-side validation (or often both), writing our own routines to provide a date picker, validate input and provide placeholder text to point the visitor in the right direction. It's a lot of work, duplicated time and time again, and requires additional download of assets such as JavaScript files every time your page is rendered.

WHAT'S NEW WITH HTML5?

HTML5 goes a long way towards solving this problem with the introduction of new input types, support for placeholder text, and crucially browser-native user controls and input validation. The new options use the same core tag that you're already familiar with, `<input>`, but add content-specific features. Examples include the email input, number, tel, date and url. Crucially, because `<input>` remains the primary tag, older browsers will simply ignore the new type declarations and fall back to `type="text"`, allowing these enhancements to degrade gracefully.

As well as the new input types, there are some wholly new tags that offer different kinds of functionality. The `<datalist>` element, for example, is used to provide a predefined list of options for an `<input>` element. This provides the type of functionality you can see on Google, where it auto-completes your search terms, based on the letters you first start typing. Unfortunately, the new tags aren't yet sufficiently supported to be usable without quite a bit of additional work, but luckily for us, the enhanced `<input>` options are ready to go today!

HOW DO I USE THEM?

The syntax for the new input options is the same as what you'll already be familiar with. Rather than use the code `<input type="text" name="email" />` you can now use `<input type="email" name="email" />`. In addition, there are some new attributes and CSS pseudo-classes that allow you to make the most of native browser controls and validation. The required attribute will tell an HTML5-ready browser to validate and require a field, while the `:invalid` pseudo-class allows styling to be used to provide visual feedback to the user without the need for any external scripting at all. Elsewhere, the placeholder attribute allows you to specify some example content that demonstrates the type of input

BUILD A SMARTER FORM

Take advantage of HTML5 to reduce the amount of code you write, and enhance the visitor's experience

01 Add the elements

Create a normal form as you would in any HTML page, but instead of using `<input type="text" />` choose `type="email"` where the input field is designed to collect an email address. Add the `required="required"` attribute to make the field insist on a valid response.



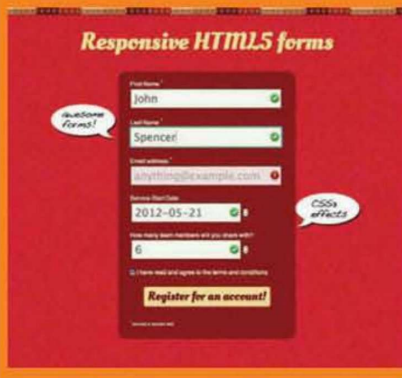
02 Target with CSS

Add a CSS pseudo-class rule to target invalidly completed fields. This might colour the border of the field red, or use CSS transitions and animations to make the field appear larger, pulse or shake to draw attention to itself. Keep in mind that any required fields start off as invalid though!

```
001 input:invalid {
002 border: 2px solid red;
003 }
```

03 Add placeholders

You can add signposts to the user to demonstrate what kind of content you'd like to be input by using the placeholder attribute. This allows you to pass in sample content or specific instructions to be displayed within the input element. The text will disappear automatically once the user starts completing the field.



HTML5 forms allow you to provide an enhanced user experience without any scripting

Get focus easily

Using JavaScript to set focus on an element when the page loads is unnecessary with HTML5 - use the autofocus attribute on the field you'd like to be pre-selected. Focus is now more accessible and can be turned off by disabled users.

you're expecting from your user. This will typically render as light grey text inside the form field which disappears once the field gains focus on the page.

WHAT ABOUT OLDER BROWSERS?

Older browsers will simply fall back to treating each of the new types as a standard text field, and will totally ignore any attributes they don't recognise. This means that for the time being you'll still need to provide your own validation, but by adopting the new types now you're ensuring you're ready for the future where we won't need script to validate form submissions.

Canvas was originally introduced by Apple in 2004 as an internal rendering solution for graphics in WebKit. It

<CANVAS>

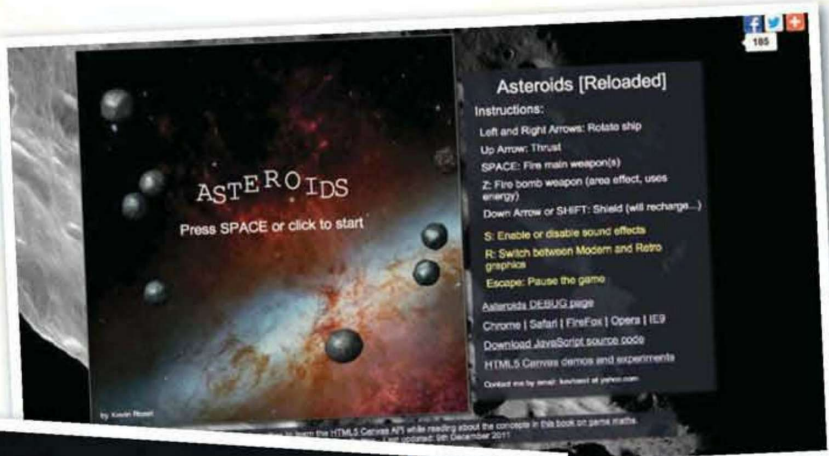
was adopted by additional browser vendors in 2006, and subsequently became part of the HTML5 specification, at the behest of the W3C.

WHAT DOES IT DO?

The `<canvas>` tag creates a region on your page that can be drawn to dynamically using script. This allows for the generation of procedural graphics such as charts and vector-originated artwork, as well as interactive applications such as drawing or animation. The system works much like many other two-dimensional drawing APIs, providing a series of methods with which you can paint rectangles, circles, lines and text.



<canvas> can be used to create interactive panels that rival Adobe Flash for visual panache while being entirely HTML and JavaScript-based



Amazing results are possible with canvas, especially when it comes to animations - as this particle system from spielzeugz.de demonstrates

Clear up after yourself

To create an animation with the <canvas> tag, you need to clean up the existing drawing on the canvas before drawing your next frame. Call the `clearRect` command: `context.clearRect(x, y, w, h)`.

WHAT BENEFITS DOES IT OFFER?

As the web becomes more refined in both development and design, users rightly expect to be able to do more with it. This might mean displaying an interactive chart that responds to user input, such as a mortgage repayment calculator, or an online image editing app. In the past, both such applications would have required a third-party plug-in such as Flash to process and render the graphical aspects of these requirements. With the arrival of <canvas> these tasks can be rendered natively in the browser, making for a more accessible and easier-to-maintain solution.

The typical scenario where you might choose to use <canvas> is where a visual representation of data can't be created ahead of time - if you're dealing with something like live stock exchange data, for example, <canvas> offers the ideal solution to render a line chart that reflects the current and historical prices for a specific stock or index. As the image is created using script at the time the page is rendered, the graphic will always be up-to-date and correspond with your latest data feed.

HOW DO I GET STARTED WITH <CANVAS>?

The canvas API offers numerous methods to do this, including the ability to render bitmap graphics from external files. At its simplest, however, adding a canvas to your page is as straightforward as including a <canvas> tag in your HTML:

```
001 <canvas id="mycanvas" width="400"
002 height="400">
```

If your browser does not support canvas, this message is shown instead:

```
001 </canvas>
```

Drawing a shape is achieved using JavaScript:

```
001 var mycanvas = document.getElementById
002 yId('mycanvas');
003 var context = mycanvas.
004 getContext('2d');
005 context.fillStyle = 'blue';
006 context.fillRect(50, 50, 150, 150);
```

The code above creates a programmatic link to the canvas element, and draws a blue rectangle inside it.

HOW WIDELY IS <CANVAS> SUPPORTED?

All the major browsers now support <canvas>, apart from Internet Explorer 8 and earlier. As a result, it's becoming increasingly possible to deploy canvas artwork on your website, without having to worry too much about any fallback for users with regards to the content or design of your site. As Flash increasingly takes a back seat in modern website development, the

<canvas> tag will become the standards-based replacement that allows designers to continue to offer sophisticated and rich user interfaces that go beyond what CSS alone can achieve. Because it's universally supported in the current generation of browsers, it's a fantastic way to create lightweight interactive images.

WHAT ELSE CAN IT DO?

As it's a procedurally drawn system, <canvas> can be used to create animations that interact with user input. This makes it an ideal solution to creating games. It can also be used as a solution for rendering alpha channels in video content, or even rendering non-supported video formats in the browser - potentially allowing a single format to be displayed in every browser regardless of the nominated formats for video.

WHERE CAN I SEE EXAMPLES?

The web is full of examples of canvas in use. A good place to start is www.html5canvastutorials.com, which provides a full set of tutorials and examples demonstrating interactive canvas graphics, utilising shadow properties, SVG Paths, and functionality such as drag and drop.

AUDIO & VIDEO

Over the past decade, video on the web has exploded. As bandwidth has increased, and more people have access to high-speed internet connections, the likes of YouTube and Vimeo have gripped the imagination of web users across the globe. Until HTML5, the most reliable and common method for including video on a webpage was to render it using Adobe Flash. Both YouTube and Vimeo continue to use this approach by default, but both sites have started migrating over to the more accessible and standards-friendly HTML5 version as the browser vendors have updated their software to support the all-new <video> tag. The same revolution is also happening for <audio>, and both are fast becoming the de facto method for presenting rich media content in a way that's compatible with all devices, including smartphones.

WHY FIX IT IF IT ISN'T BROKEN?

When Steve Jobs stood up and announced that the iPhone wouldn't support Adobe Flash, the web sat up and took notice. Where 99 per cent of web-connected devices had previously supported Flash, now an ever-growing number of devices didn't. Fortunately, Apple took this decision knowing that the primary usage scenario for Flash – presentation of video – was adequately covered by HTML5. Their argument was that Flash was in fact broken; it was the cause of the majority of browser crashes, didn't translate well at all to touch-based hardware, and was bloated, memory-hungry and a massive drain on the battery life of mobile devices.

More recently, other vendors have followed Apple's lead, and dropped support for Flash from their mobile devices. While this has acted as a catalyst for change, the HTML5 specification has long proposed native video and audio in the browser, as a part of its aim to reduce the amount of code and work required to deploy common media types to the web. As with the other HTML5 enhancements, direct embedding offers numerous accessibility benefits, and search engine indexing improvements over Flash.

HOW DO I USE IT?

Usage is simple: use a <video> tag to embed video, and an <audio> tag to embed audio, and nest within the tag links to the different formats in which you've encoded your media. Ideally there would be a single accepted format for video on the web. Unfortunately there are currently two competing standards – H.264 and WebM – and several more for audio.

In order to use only HTML5 to render video in practice, you currently need to encode your video and audio into multiple formats and link to each format within the <video> and <audio> tags, ensure every HTML5-capable browser will be able to render your media. However, as many desktops continue to use older browsers that don't support HTML5, it's also safe to use H.264 encoded video only, and provide Flash as a fallback for those that don't support H.264 files.

Both new tags allow for fallback content, which makes it a simple process to upgrade your existing Flash-embed code to make use of HTML5 without excluding older browsers and with no direct need for browser sniffing scripts.



There are many utility scripts available that simplify the process of deploying HTML5 video to your site with strong fallbacks for older browsers

GEOLOCATION

One of the most exciting and challenging changes to the web has come about with the proliferation of smart mobile devices, phones and tablets in the past few years. Where it used to be the case that web access meant being tied to a desk, increasingly it's just as likely that your website will be viewed on a mobile device as a traditional computer.

This change in usage and consumption heralds a huge opportunity to redefine how we present content; it prompts us to consider the user and their requirements in ways we've never needed to before. Nowhere is this more significant than in the growing market for location-aware applications, where content is specifically oriented towards both the user and their current position. These apps take advantage of a hardware enhancement common to most modern smartphones running software from Apple, Google and Microsoft – the GPS chip. The opportunities this innovation offers aren't limited to native apps, however; HTML5 offers us the

GET YOUR LOCATION

Create a script that grabs the location of the visitor using the geolocation API and a small amount of JavaScript.

01 Access the API

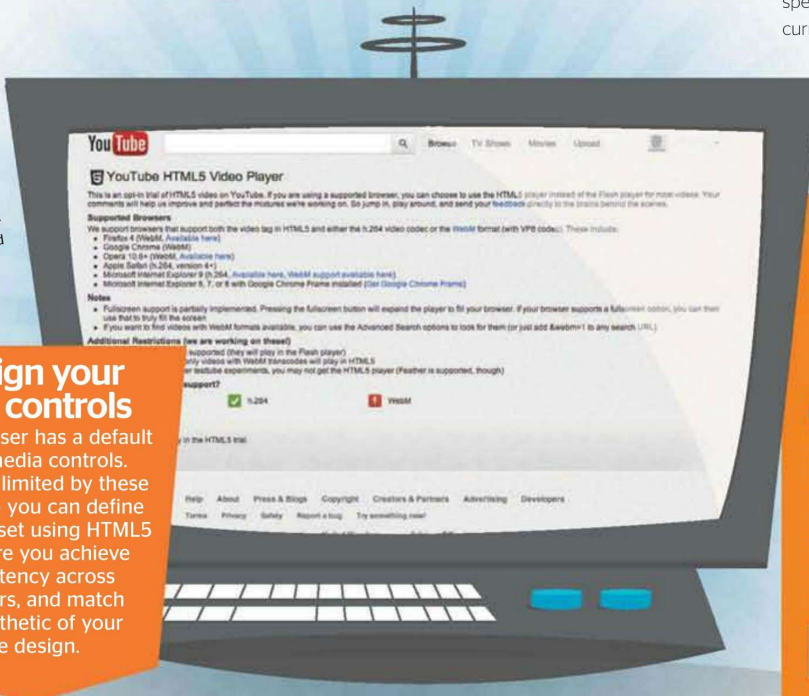
You can access the geolocation API using the syntax `navigator.geolocation`. This sets up a request for the user's location, and will provide a browser prompt to grant permission if this is the first such request of the visitor's session on your site. The first argument passed into the function is the name of a success function to handle the geolocation data.

```
001 navigator.geolocation.getCurrentPosition(showposition);
```

YouTube are running an extended HTML5 trial to deploy video content directly to the browser without Flash where a modern browser is used

Design your own controls

Each browser has a default set of media controls. Don't feel limited by these controls – you can define your own set using HTML5 to ensure you achieve consistency across browsers, and match the aesthetic of your site design.





Provide a fallback

Don't assume that users will grant their permission for your page to access their location. If the user rejects the request, make sure you have a second function set up to handle the rejection in a graceful way and without significantly limiting your page's functionality.

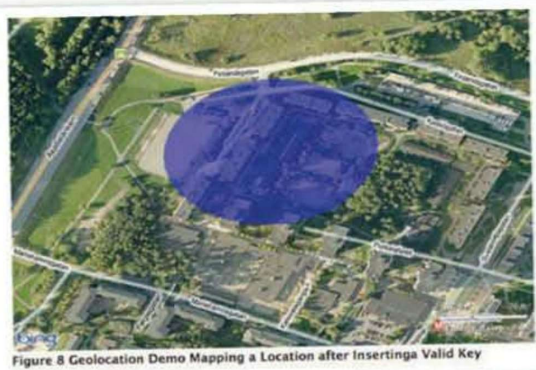


Figure 8 Geolocation Demo Mapping a Location after Inserting a Valid Key

Geolocation allows you to provide context-sensitive information to your site visitors easily

ability to query the user's location and tailor our web content accordingly.

HOW DOES IT WORK?

The geolocation element of HTML5 is made available through an API, accessible with JavaScript. The location isn't dependant upon the device accessing the page having a GPS chip, so any HTML5-capable browser with support for the geolocation API will attempt to locate the visitor using available means (including known Wi-Fi networks, Bluetooth, RFID etc). The user has to explicitly choose to share their location through the API before any results are returned to the browser, so typically a user will see a pop-up inviting them to consent to sharing their location with your website. This is handled entirely by the browser itself.

HOW DO I USE IT?

The current batch of smartphones and tablet devices are typically running HTML5-engineered browsers, so are the most common devices able to use this functionality. By a happy coincidence, they're also the

devices that benefit the most from the opportunities this feature offers. You can request the user's location with a few simple lines of JavaScript code.

Of course, getting the user's location in latitude and longitude is only half the job - the data is only useful if you do something with it. Typical scenarios might include presenting a customised map that shows the location of the nearest public convenience, or a tailored set of driving instructions to your office location. More creative options might include a location-aware game, interactive story or social media feed.

Translating a user's location into something meaningful is made easier with the likes of OpenLayers, OpenStreetMap, Bing Maps or Google Maps, and each of these offers an API allowing you to pass in a location expressed in latitude and longitude. Alternatively, if you're comfortable with maths, it's quite possible to model the globe yourself using basic trigonometry and calculate distances and angles between points using JavaScript alone. This can offer up some amazing possibilities for collaborative websites that enable people to meet, interact or compete against each other.

02 Deal with the data

Once your user's location has been made available, the success function will be called. You can now access the location as a set of co-ordinates based on latitude and longitude. These are returned as floating numbers with many decimal places, so consider using `parseFloat` to simplify the results if you're planning to show the data back to the user.

```
001 function showposition(position) {  
002 // this function is called when  
the location has been determined  
003 alert("You are located at latitude  
"+position.coords.latitude+"  
and longitude "+position.coords.  
longitude);  
004}
```



03 Integrate with a third party

Now you've got access to the user's location, it's simple to integrate with a third-party service or API. This can be as simple as centring a map on the user's location, or as complicated as using OpenLayers to create a customised map that shows distances to points of interest.

FIXING JAVASCRIPT

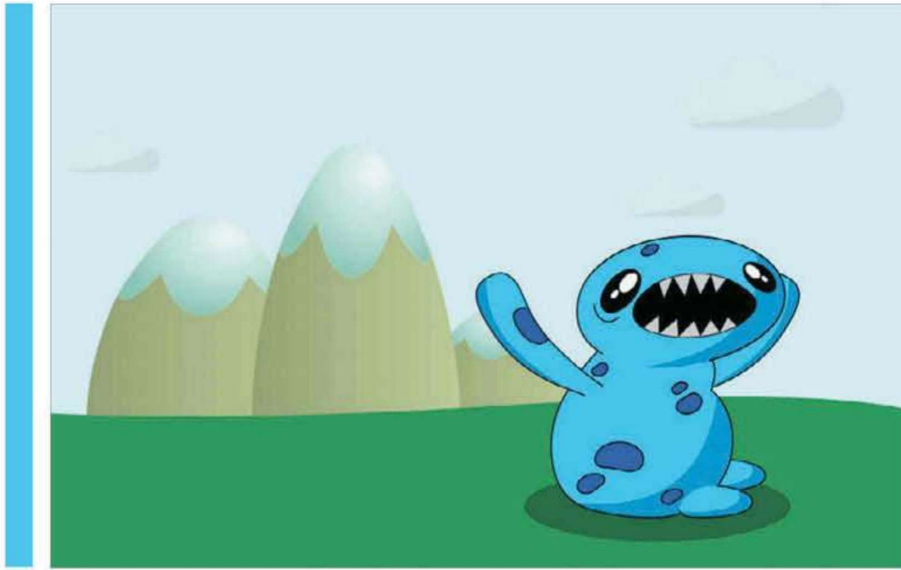
As we create increasingly complex web applications using HTML, JavaScript and CSS, a fundamental issue associated with JavaScript is rearing its head

As well as the headline features of HTML5, there are a lot of additional enhancements that have the potential to make a big difference to the web experience. Many of these deal with overcoming some of the limitations of the web as it stands, and one in particular aims to deal with a fundamental bottleneck common to all browsers.

JavaScript is the universal client-side scripting language on the web, but it suffers from being single-threaded. What this means, in lay terms, is that JavaScript can only do one thing at a time. This can cause complex web apps to become unresponsive while the script that makes them run churns through instructions.

HTML5 introduces the concept of web workers - the ability to spawn background scripting threads in your web application. The basic concept is that instead of running resource-intensive scripts in your main script loop, you can spawn a background process that runs independently of the user interface, preventing slowdown and making your application feel more responsive. A clever system of message passing allows your main script to interact with web workers, allowing you to use all the potential of JavaScript, without suffering the performance hit traditionally seen with computationally intensive code.





Create animations for HTML5 Canvas in Flash CS6

Want rich animated content on an iPad webpage? Flash CS6 can now publish to a friendly HTML5 format, making your workflow much easier

tools | tech | trends Flash CS6, Toolkit for CreateJS, Dreamweaver
expert Mark Shufflebottom

CreateJS makes it much easier to get rich content



Flash has had something of a hard time of late. The ever-increasing rise of tablets and smartphones – and the distinct lack of Flash on webpages for those devices – has caused Flash to fall from its once lofty heights. Rich animations that have

previously been possible in Flash have been pretty hard for a mere mortal to achieve in HTML5 Canvas. Adobe has bounced back with the help of Grant Skinner, who has developed the CreateJS framework. This is a modular framework for working with the Canvas element, and it makes it much easier to get rich content. With Adobe CS6, Flash can use a special panel to export your animation straight to Canvas. It won't export all Flash interactivity, but it puts Flash back firmly on the map as the animation tool for the web, and all interactivity can be added in JavaScript once exported.



01 Installing the software

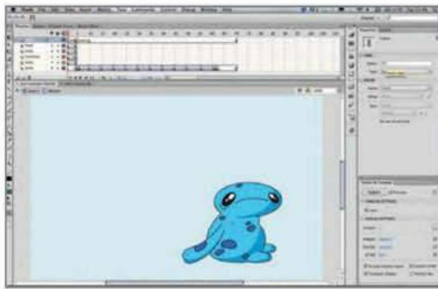
In order to complete this tutorial you will need a version of Flash CS6 (www.adobe.com/downloads); click Flash CS6 professional to download and then install. You will also need the CreateJS plug-in available from www.adobe.com/go/downloadcreatejs. Double-click to install – provided you've installed the new Flash CS6 first. Now copy the Start folder from the CD over to your desktop.



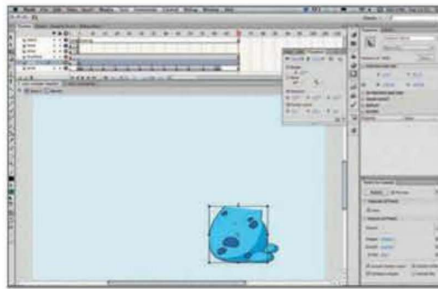
02 Start Flash

Go ahead and start Flash CS6, and open 'mini-monster-start.FLA' from the Start folder. Click on the monster on the screen and add the instance name of 'monster' in the Properties panel. This will be important when we add interactivity later. Now double-click the monster to open the movie clip.

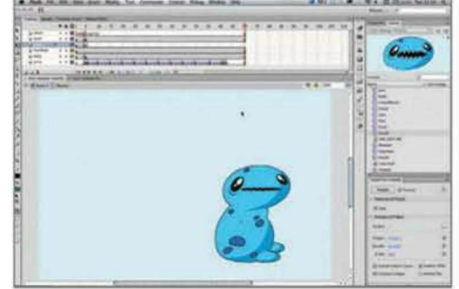
Create animations for HTML5 Canvas in Flash CS6

**03 Add frame labels**

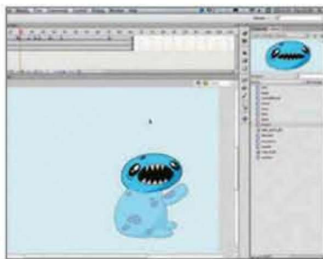
Create a new layer and name it 'labels'. Select frame 1 and add the frame label 'idle' in the Properties panel. Select frame 5 and press F6 to add a keyframe, then add the label 'roaring'. If you look at the timeline you will see the idle pose is complete but the roaring needs work. Select frame 5 of the body layer and hit F6.

**04 Adding the body**

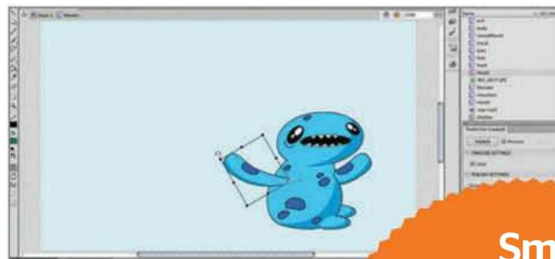
Select the body and select the Free Transform tool. Hold down Alt and drag up on the top handle to about 110%. Alt keeps the bottom in place and just extends the top edge up. Select frame 70 of the body layer and press F5 to extend the timeline. Select frame 70 of the frontfoot layer and hit F5 to extend that layer.

**05 Placing the head**

Select frame 5 of the head layer and press F7 to add a blank keyframe. From the library, grab the symbol head2 and drag it onto the stage. Place it on top of the body symbol. Now select frame 70 and press F5 to extend the timeline. You can play the timeline to see the monster's head growling.

**06 Explore the roar**

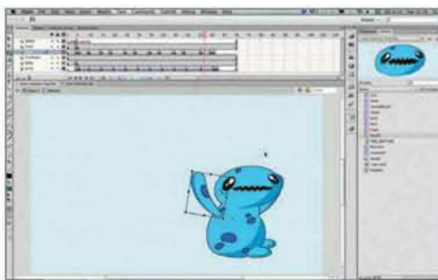
Double-click the head2 symbol on the stage and drag the playhead along. As you can see it is just the mouth tweened open and shut with appropriate keyframes. It's important when creating animation for export using the CreateJS toolkit, that you use the classic tween inside Flash, otherwise you will get problems.

**07 Rotate the arm**

Under the timeline, click on the monster symbol to return back to that. Select frame 5 of the uppermost arms layer and hit F6. Using the Free Transform tool, rotate the arm as shown in the screenshot so that it mirrors the other arm on the monster. Now select frame 6 and press F6 again to add another keyframe.

Smaller file size

When you export, choose Hosted Libs for a smaller file size. These are cached in the browser from different libraries, so they make the files load quicker.

**08 Make it wave**

Now rotate the arm to mirror the other arm again. Select frame 10 and press F6 and rotate the arm until it matches the other arm. Select frame 6, Shift+click frame 10 and then Alt-drag this along the timeline to copy these keyframes. Keep doing this until you've got the same frames as the other arm layer.

**09 Add a tween**

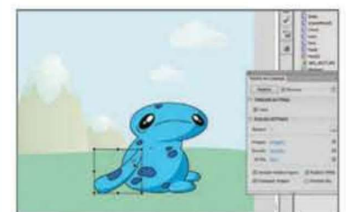
Click any frame between 5 and 10 then Shift+click any frame between 55 and 60. Right-click on the frames and choose Create Classic Tween from the drop menu. Now select frame 70 of this layer and press F5 to extend the timeline. If you play the animation now you should have two arms waving in a very 'scary' manner.

Corrupt content**01 Grouped graphics**

Grouping graphics, and placing them inside a graphic symbol or movie clip, though useful, usually results in content not showing correctly.

**02 Tweenception**

Tweened symbols, nested inside other tweened symbols are another no-no. This results in content missing from the export, but frame-by-frame animation will work.

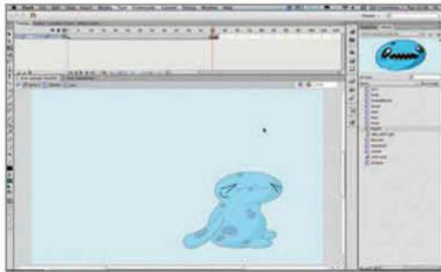
**03 Moved rotation**

Each symbol's rotation point is the white spot inside it. You can pick this up and move it, but sometimes this has adverse effects on the output from Flash.

Create animations for HTML5 Canvas in Flash CS6

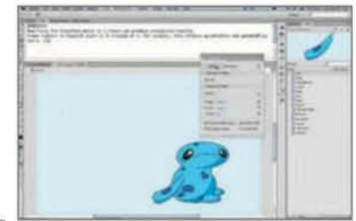
10 It's all in the eyes

If you double-click on the eyes symbol you will notice that it has its own timeline. At the end of this are a couple of keyframes with some blinks. Because this is not tweened it will play okay. If you nest tweened symbols inside tweened symbols, it causes problems. Return back to the monster symbol now.



11 First export

It's time to try our first export. Go to Window>Other Panels>Toolkit for CreateJS. In the panel, hit the Publish button. You will get a preview in the browser and it should look pretty much like it would in Flash, but it's running native in HTML5. There is no sound at the moment, so go to File>Import>Import to Library and choose roar.mp3 from the start folder.

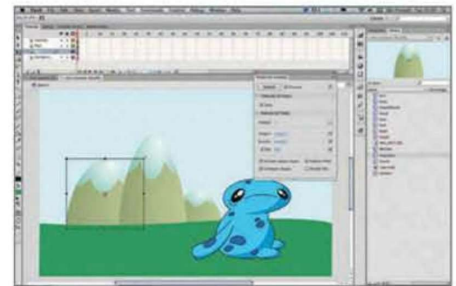
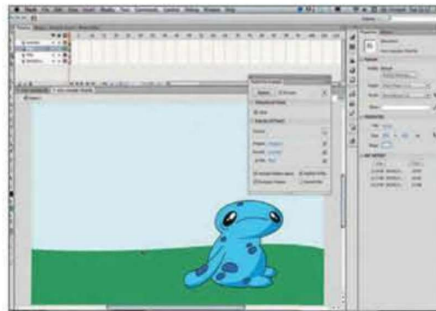


12 Add the sound

Add a new layer and name it 'sound', then add a keyframe to frame 5. In the properties add roar.mp3 as the sound from the drop menu. Now export again. You will notice the roar still doesn't play, which is a bit of a pain. CreateJS has created a folder named sounds, but it's empty. Drag roar.mp3 into this and refresh the browser; it should play ok now.

13 Build the scenery

Return to Flash and click the Scene 1 icon under the timeline to return to the main stage. Select the floor layer and draw a rectangle for the ground, then hover your mouse over the top edge until a small curved line appears next to the cursor. Click and drag to bend the top edge into hills.

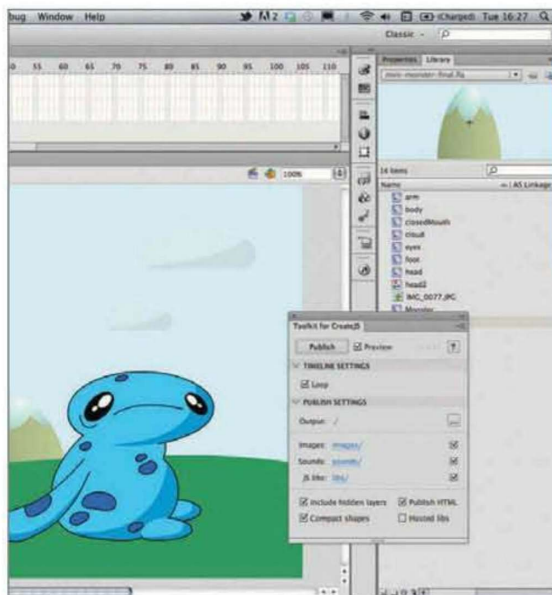


14 A mountain to climb

Select the hills layer on the timeline, and from the library add the mountain symbol. Copy and paste this a couple of times so we have a small mountain range. Use the Free Transform tool to resize the mountains so that they're not all the same - be as random as you want with this.

The exported files

When you output your files using the Toolkit for CreateJS, you will notice that several files are generated, which might seem quite confusing. You obviously get an HTML page, which contains your HTML5 Canvas element that the animation is contained within. There is a folder created called libs, which contains all the functionality libraries needed. This consists of EaselJS, MovieClip, PreloadJS, SoundJS and TweenJS. These are modular libraries of code that give the same functionality to Canvas that you will find in Flash, such as the ability to preload content, play sounds and tween. The other folder is for sounds, and we have to manually add sounds to this folder as in the tutorial. The final file is the JavaScript file that contains all your graphical data and animation. This is named the same as your exported HTML file.



Adding code

You can add simple timeline control into projects that are to be exported to CreateJS, like stopping the timeline and playing a frame label. Not much else can be added in Flash though.

15 Head in the clouds

Select the background layer and, from the library, drag the cloud symbol onto the stage. Copy and paste the cloud so you have three copies of it placed randomly around the sky. As in the previous step, use the Free Transform tool to resize the clouds so that they look a little different.

16 Export again

Hit the Publish button on the Toolkit for CreateJS panel to see the animation in all its glory. We want this animation to play when you click on the monster. So return to Flash, double-click the monster and select frame 1 of the labels layer. Open the ActionScript panel and add the code shown below, which will stop it playing when exported.

```
001 /* js
002 this.stop();
003 */
```

17 Back to the start

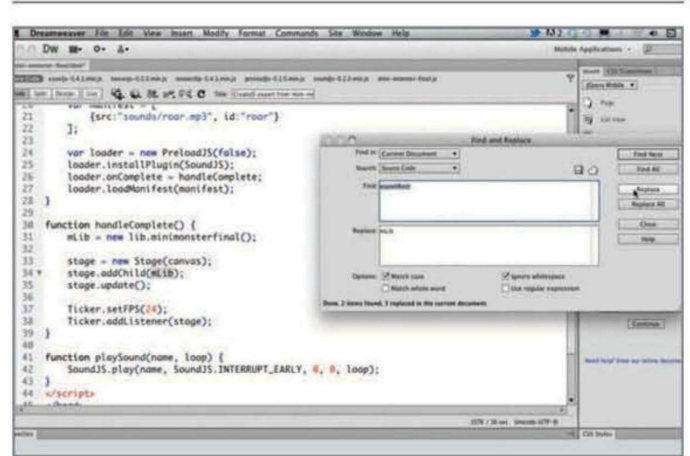
Select the last frame of the labels layer and press F6, then open the ActionScript panel and add the code shown below. This will send the playhead back to the start. Save the file and publish it again. We are now ready to edit the pages in Dreamweaver to add some interactivity to the monster, and enhance the user experience.

```
001 /* js
002 this.gotoAndStop("idle");
003 */
```

☞ The library is exportRoot, so we're going to find that phrase and replace it with 'mLib' for monster library ☞

18 Find and replace

Open the HTML file that was published in Dreamweaver and press Ctrl+F on the keyboard to do a find and replace. The library is called exportRoot, so we're going to find that phrase and replace it with 'mLib' for monster library. This is easier to remember and shorter to write. There will only be three instances of this.



19 Making it click

Find the closing bracket for the handleComplete function and add the line of code shown before the closing bracket. This tells the monster symbol to accept a click and to call the function 'monsterClick' when the monster is actually clicked. Remember back in step 2, we named the instance monster, this is what we call it here.

```
001 mLib.monster.onClick = monsterClick;
```

20 Adding the interactivity

Add the function shown below after the closing bracket of the handleComplete function. This tells the monster's timeline to jump to the roaring label we added in step 3. As you can see it is the same friendly code we would use in Flash. Save the project now as we have completed the code.

```
001 function monsterClick(eventObj) {
002 mLib.monster.gotoAndPlay("roaring");
```

21 Final test

To witness the fruits of your labour, open the page in a browser that is capable of displaying HTML5 Canvas content. At first, the monster will just sit there dormant and blink from time to time until the user animates it. Click on the monster and he'll let out a cute roar. What we have now completed is an incredibly easy method of adding rich animated content to the Canvas element in HTML5.



Build a mobile website using jQuery and Mobify

Learn how to use Mobify to quickly build a simple three-page website

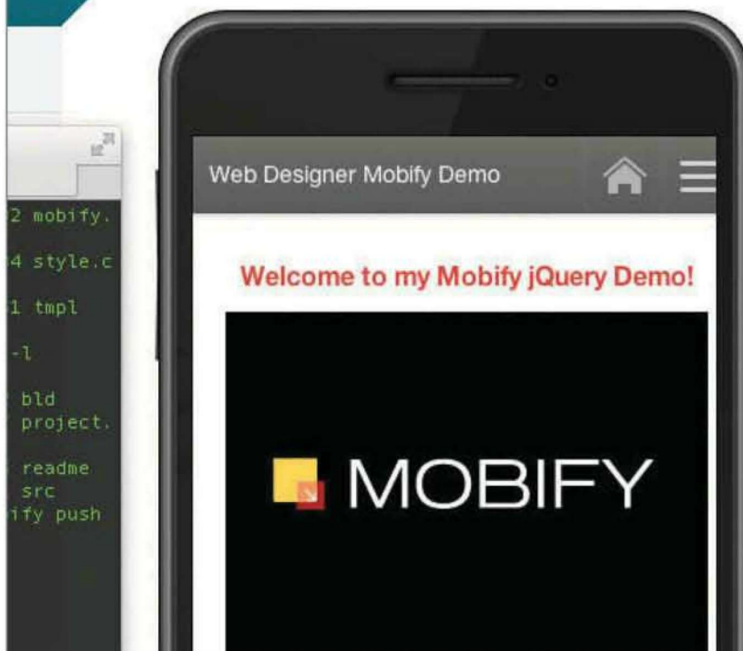
tools | tech | trends Sublime Text 2, jQuery, DustJS, Mobify, Terminal, HTML5, CSS3, Safari/Chrome **expert** Jake Rutter



his tutorial will show you how you can use jQuery, HTML, CSS and the Mobify for small business (cloud.mobify.com/about/overview) platform to build a mobile-optimised version of a simple three-page website in 15 easy steps. The tutorial

files are available on the CD included and online at github.com/jrutter/webdesigner-mobifytut. By using the Mobify solution you can decrease the time it takes to create a mobile website using the technologies that you are familiar with such as jQuery, CSS3, and HTML5. If you want to take it a step further you can use advanced coding techniques such as DustJS, Sass, or LESS. The Mobify platform supports the following mobile operating systems: iOS v3.1.3+, Android v2.1+, and Blackberry v6+. You can also build websites targeted at tablets, offering ultimate control and flexibility of your customer's website experience.

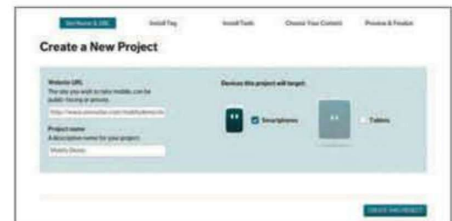
Preview Your Mobile Site



☞ Mobify offers control and flexibility for the customer ☞

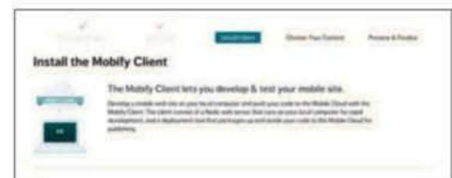
<Above>

• Make sure to occasionally stop and preview your mobile site on a device to see if it is ready for launch, and to check for bugs



01 Create new project

Open a web browser and proceed to cloud.mobify.com to register an account and create your first project. This process will take about 15 minutes and will require you to add the Mobify.js tag to your website. The tag needs to be installed immediately after the opening <head> HTML tag on all of the pages that you would like mobile-optimised.



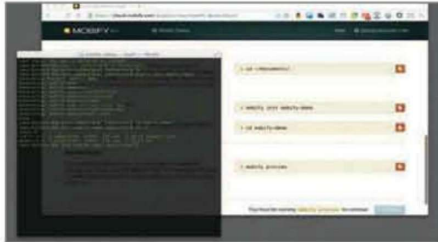
02 Install Mobify Tools

The Mobify Tools are required to be installed before you can begin any front-end development. The Mobify website will walk you through three steps to getting these tools installed, the tools required will need Node.js. The website gives instructions on how to install for Mac, PC and Linux – this tutorial is using a Mac.

Build a mobile website using jQuery and Mobify

03 Set up your project

Continue to set up the project directory on your local computer. The tools you have installed will allow you to run a local web server to compile your changes and preview your changes through a desktop browser. The project folder includes a scaffold to get you started quickly by providing you with a basic template, header, footer, and code examples within the mobify.konf file.



04 Choose your content

Before venturing out on your own, a simple demo guides you through basic concepts to help you understand how the Mobify syntax works. JavaScript and jQuery are the main languages utilised to build your mobile website, the example code is below within the _header.tmpl. The logo is selected using jQuery to be included in the header template.

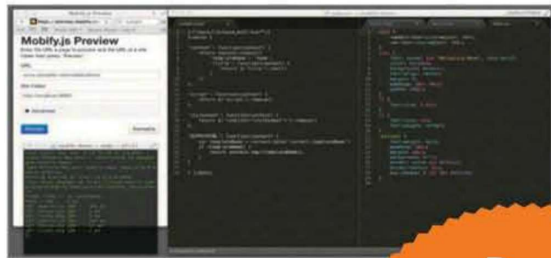
05 mobify push --message "Initial Bundle"

The last step in the set up process involves creating your first bundle; a container for all the compiled code that will eventually be pushed live. This process is done through a command in Terminal and is very easy. Bundles are very powerful as you can deploy them to live, but also allow other people to preview bundles before going live.



06 Understanding the Mobify structure

Open the mobify-demo directory in your favorite editor, look inside the /src directory and you will see a /tmpl directory, which is where the page templates are stored. There is also a style.css file, which is where CSS is stored, and a mobify.konf file, which allows you to create page templates and pull out page elements using jQuery.



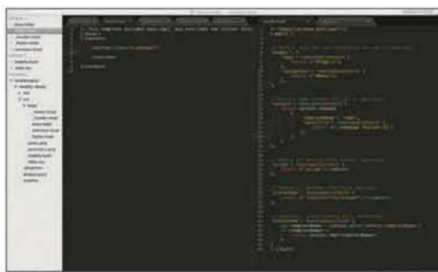
07 Start up preview

Open up a terminal window and type 'mobify preview', this command will start the local Mobify tools server to compile your changes on the fly, as you develop locally. After the server has been started, proceed to preview.mobify.com and type in the URL that you would like to preview. In this case it will be our demo files.

Develop using Safari
Use the developer tools in Safari to inspect elements on the desktop. This will speed up the process of creating jQuery selector statements and catch any errors.

08 Create homepage template

Open the home.tmpl template and mobify.konf, use jQuery to select DOM elements and set them up as page elements to be pulled into the template. In the KONF file lives the template declarations, DustJS is the templating language here. Add a DOM element, and by inserting the ! symbol you instruct Mobify to only load the template if that element exists on the page.



09 Add elements to homepage

Next, set up the different elements that make up the page. On mobile, less is more. select the following elements: image #2, title, sub title, paragraphs and the bullet points. In the KONF, find the home declaration, setup variables and jQuery selector statements for each element that you would like to include in the home.tmpl.



Add a menu



01 Set up the HTML

Select the DOM elements from the website that contain the navigation using jQuery in mobify.konf, and include those on the _header template to show the menu.



02 Build CSS menu

Create CSS that will display a tabs menu on the mobile device and add it to the style.css. You can use CSS3 by targeting WebKit browsers using vendor prefixes.



03 Add jQuery Effects

Set up a jQuery on click event that will display the menu using the toggle event, and also toggle the active class on the nav menu icon in the top right.

Build a mobile website using jQuery and Mobify

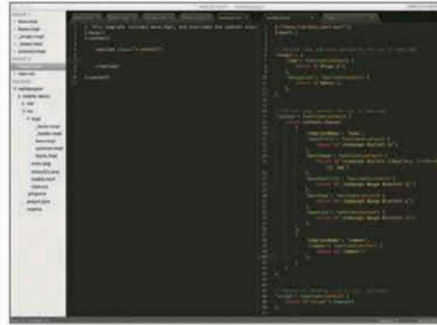
10 Create homepage CSS

Mobify will automatically add a class containing the template name to the <html> tag at the top of each page. Mobify suggests the usage of a prefix x-home to all the mobile classes to keep them organised. As you create CSS for the homepage, make sure all the styles are wrapped with x-home to ensure that they're applied to the homepage.



11 Create common template

The Contact and About pages on the desktop site both contain a class - common. Therefore we can get away with setting up one common template that will render both pages using a Don't Repeat Yourself approach. Similar to the homepage template, we use the common class in the mobify.conf to render the common template if the page loaded contains it.

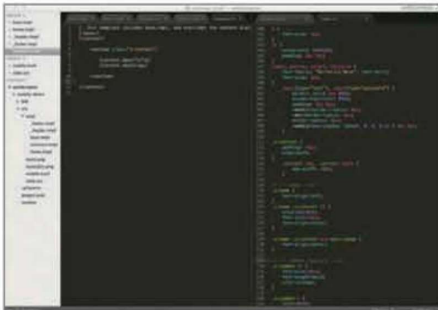


12 Add common elements

Instead of pulling all of the page elements into the mobile site, we are going to concentrate on just the main title and paragraph content. We can easily do this by setting up two more select statements to select, 'common #page #content h2' and 'common #page #content p'. That should do the trick!

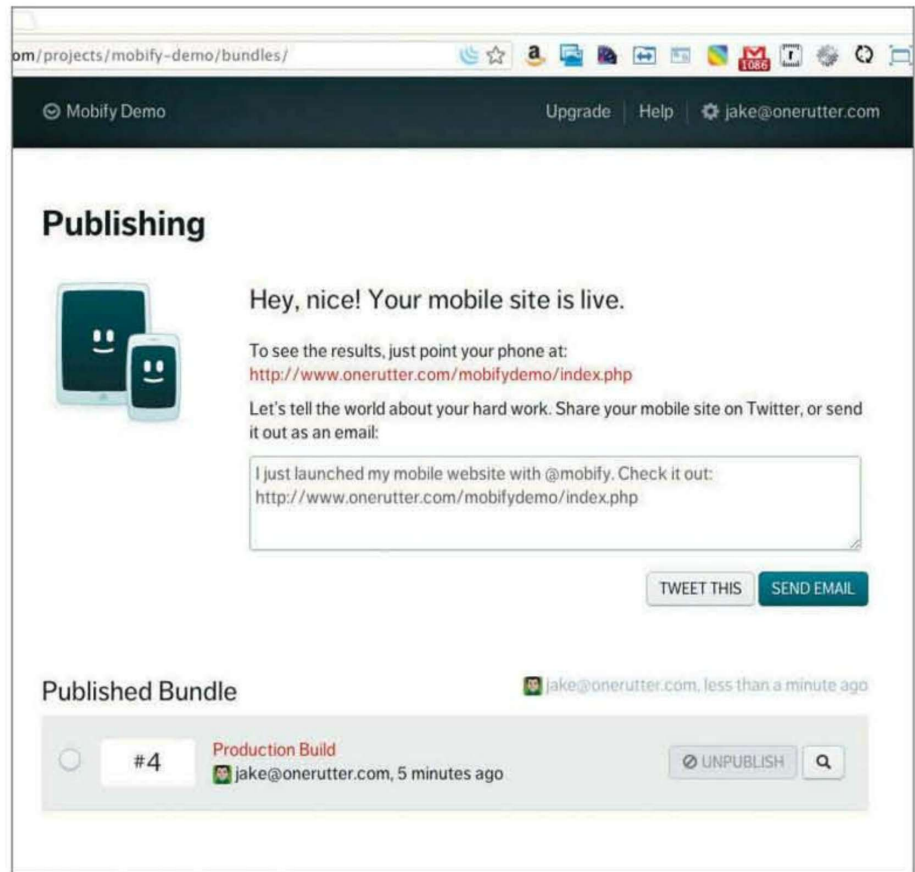
13 Create common CSS

The last step before doing a test build is to add some CSS to the common template. The common template will have a class added to the opening <html> called x-common. In our CSS we just need to add a few lines for the styling of the h2 and paragraph tags.



14 Test Build and Preview

It's time to test your mobile site that you have created by creating a bundle as you did in step 5. You can create a bundle by opening Terminal and typing 'mobify push --message "Test Build"'. When the bundle is complete, visit the Mobify website and go to the preview page to grab a link that will allow you to test.



15 Deploy to Production

Now it's time to push your work to production. We will create a live bundle by using push bundle command again, but changing the message to 'Production Build'. After the build is finished, login to the mobify site and select the production bundle and click publish selected. Within a matter of minutes, the new mobile site will be live.

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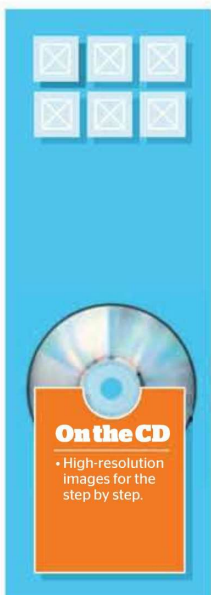
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Creating an iOS or Flash product turntable with SketchUp

Learn to create an eCommerce product turntable for web, iPhone and iPad using free tools

tools | tech | trends SketchUp 8 (free version), YoFLA 3D Rotate Tool
expert Robin de Jongh



As a web designer you will often be called on to do work outside your normal comfort zone, and it's at times like this that you can rise to the challenge and add valuable, additional skills to your repertoire. One such skill is generating product

display images. It may not be the sexiest way to earn a living, but doing a bit of it here and there around more creative work sure could pay some of the bills. In this tutorial you will learn how to take this a step further, by generating a fully interactive 3D product visual that allows customers to view the product from all angles – instead of pre-selected photographs. The generated code is easily copied and pasted into an eCommerce website or product showcase, and you will create both Flash and HTML5/JavaScript versions which will swipe-rotate and pinch-zoom when viewed on a non-Flash device such as an iPhone or iPad.

01 Gather your tools

For this tutorial you will need to SketchUp 8 (sketchup.google.com) and the 3D Rotate Tool by Yofla (www.yofla.com/flash/3d-rotate/flexi). You also need some plug-ins for SketchUp which will allow you to set up the virtual camera rig you will use to generate the images used in your turntable animation.



02 SketchUp templates

Install the Film and Stage plug-in by downloading from bit.ly/PccTk1. Now open up SketchUp and select one of the plan templates as shown. Click Start Using SketchUp. You should see an empty window. Click on the Get Models button (the one with a cardboard box). This takes you to the 3D Warehouse.



Creating an iOS or Flash product turntable with SketchUp

03 Finding 3D models

When you're working on a client's site you will either construct your own models or use models created by a 3D artist. If you're not interested in giving this a go for yourself, download a pre-made model now. Type in 'iphone 4' and hit Enter. Select the model you wish to use and select Download Model. Click Yes.



04 Importing the models

Back in SketchUp place the model at the intersection of the axes.

Use the middle mouse button to zoom in or out. Now hold it and move the mouse to rotate the view. With the Move tool, hover over the side of the phone. You should see some red crosses.



05 Rotating the product

Click one of the crosses and move the mouse to rotate the phone about its centre axis. Check that -90 shows in the bottom-right of the screen, then left-click. You've now rotated the phone upright. This is all you need to do to prepare a product for an eCommerce widget. To skip the modelling section, go straight to step 14.



06 Product images

To have a go at creating a photo-based 3D model yourself, read on. Go to any phone manufacturer website and find a product illustration. Download a front, rear and side-view. Crop them in an image editor right to the edge of each side. Ideally you need views from all six sides, but three will do for this exercise.



07 Beginning modelling

In SketchUp go to File>New, then draw a rectangle of any size using the Rectangle tool. Select the Push/Pull tool and click on the rectangle, then move up to create a box shape and click again. Go to File>Import then select the front image. Select the Use As Texture button and select Open.

Don't fear 3D
Web design has always been done in two dimensions, but don't let that make you fear the third dimension. Once you get used to it you'll feel liberated.

08 Photo-based modelling

Paste the image onto the top-face of the box by clicking the bottom-left corner then the top right. Use the Push/Pull tool to move each side of the box to line up exactly with the edge of the phone. Import and paste the rear image onto the back of the box, clicking on the corners of the face.



09 Lining up images

You now need to line up the rear image with the edges of the box. Use the MMB to rotate the view so that you can see the back. Right-click the rear-face and select Texture>Position. Now use the green pin to scale the image and click and drag the image to position it.



Hosting iframes on WordPress



01 _____ Install the plug-in

If you have a self-hosted WordPress site, go to Plug-ins>Add New. Search for iframelr, then click Install. Once this is completed, select Activate

```
001[iframe style="border:1px solid silver" marginwidth="0" marginheight="0" src="http://www.example.com/wp-content/uploads/product1/iframe.html" width="100%" height="300"]
```

02 _____ Insert shortcode

Create a new post and add your title and product text. Insert the shortcode as shown here, replacing the URL with the iframe file in your uploaded folder



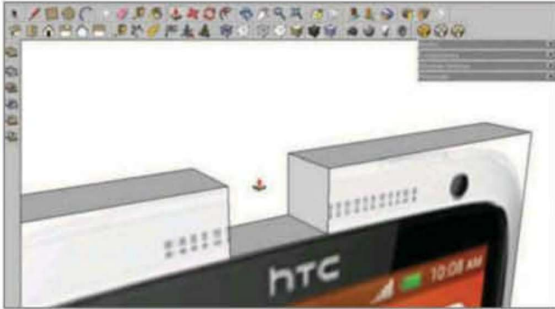
03 _____ Preview and post

Preview your product to test how it looks, then alter the shortcode to suit the pixel-width of your WordPress site and the output size you chose in the 3DRT tool.

Creating an iOS or Flash product turntable with SketchUp

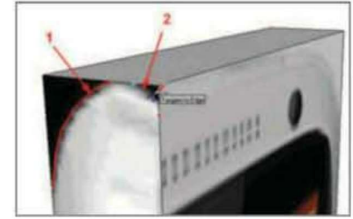
10 Sampling photo textures

Repeat with the side image. Click each of the three faces, then right-click and select Texture>Projected. Draw a rectangle at the top of the phone, Push/Pull it towards the rear face and Ctrl/left-click. In the Materials palette, click the Sample Paint tool (the eye dropper).



11 Creating the profile

Sample the side of the phone and paste this onto the side of the rectangular hole you just created. Select the Arc tool and use it to create an arc on each side of the phone to follow the phone's contour, as shown at points 1 and 2. Use the Arc tool on the front face at each corner.



12 Radiusing sharp edges

Use the Push/Pull tool to remove each corner. You should now have something similar to the model shown here. Double-click the front face. Now hold Ctrl and deselect anything except the outer contour of the phone. Go to Tools>Follow Me and click in the outside of the arc you made in the rectangle cutout.

13 The finished product!

This creates a smooth radiused edge all round the phone. Repeat for the rear face as you can see here. Sample and paint the front and rear textures back onto the new radiused faces using the Sample Paint tool. Use the Push/Pull tool to close the rectangular gap you created. Save your phone as it is now finished!



14 Changing view style

From now on you can use either your own model or the one you downloaded. Ensure your phone is centred and upright as per steps 4 and 5. Open the Styles palette (Window>Styles) and select Default Styles>Shaded with Textures. Go to the Edit tab and un-tick Edges and Profiles.

Image-based modeling is going to catch on for the 3D web

Image-based modeling (the technique that you have been learning here) is absolutely perfect for the web. Now that there's an overwhelming consensus that the future of the web is HTML5 and WebGL, we're going to see 3D objects, scenes, environments and even games coming on to the webpage. This has always been possible with Flash, but never before have we been able to do this directly on to the webpage itself without plug-ins. It's an exciting time for people who know image-based modeling, because this is the only way of making 3D content that allows for realistic yet low file-size models to be shown within browsers across all devices, including processor challenged phones and tablets. Basing models on photographs is also simpler than traditional modeling, allowing you to create models yourself.



Selecting and de-selecting

Return to the Select tool at any time by pressing the Spacebar. Also make use of the Esc key to deselect everything and start selecting afresh.

15 Creating the camera

Your model has now lost the cartoon look. Click the icon at the top-left of the Styles palette to save changes to the style. Use the middle mouse wheel to zoom and rotate to get the starting view you want for your turntable. Go to Camera>Create Camera. You will see a cross in the middle of the screen.

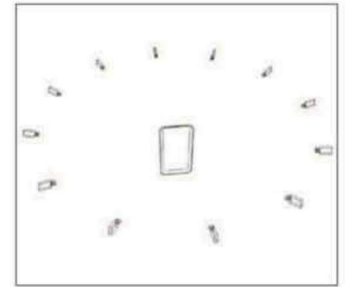
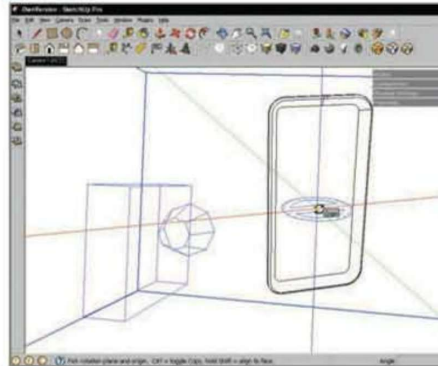
16 Focusing the camera

Ctrl/Left-click on the screen and move the mouse left/right to pan the camera until the cross is central. You should be able to gauge this with the blue axis. Save the camera view with right-click>Done. Now rotate the view slightly (MMB) and zoom out. Can you see the camera you just created?



17 Wireframe view style

Notice that at the top-left of the window you have automatically created a tab called Camera 1. Click this at any time to look through the camera again. Now select the Wireframe view style (View>Toolbars>Styles to display the toolbar). Select the Camera, then select the Rotate tool. Click on the Origin as shown here.



18 Creating 12 cameras

Move your cursor along the green axis and left-click, then press Control and move to the right and click again. Enter '30' and press Enter. The Camera copies 30 degrees around the centre of the phone. Now type '11x' and hit Return. You now have 12 copies of the Camera, stationed around the phone at 30 degree intervals.

19 Setting up animation

In the Styles palette, select the home icon and the View Style from earlier. Right-click on the first camera and select Look Through Camera. Right-click and select Done. Right-click the Camera tab, then select Add. Do this for each camera, working anticlockwise.



20 Action!

You should now have 12 scenes. Go to View>Animations Settings and tick Enable Scene Transitions, set it to 1.5 seconds, and enter '0' in the Scene Delay box. Close and Go to View>Animation>Play. You should have a smooth turntable animation.



21 Export individual frames

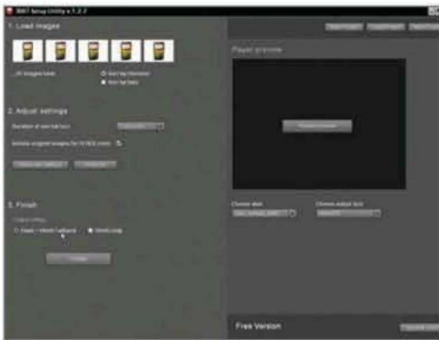
Export the individual frames of the animation by going to File>Export>Animation, then select JPEG from the drop down box. Select Options and enter 640 and 480 into the Width and Height fields. Select Frame Rate 5 and tick Loop to starting scene. Click OK and enter a filename. Click Export.



Creating an iOS or Flash product turntable with SketchUp

22 Using 3DRT tool

Open 3DRT Setup Utility. Locate your images and drag and drop them into the orange box at the top-left. Set Duration to three seconds. Tick the HI-RES box if you would like to enable the high-resolution zoom feature (this takes longer to download on the webpage). In Advanced Settings and the Rotation tab, un-tick Rotate On Start.



23 Hotspots

Select Return. Click the Hotspots button. Click Next until you can see the rear camera. Press Click to add hotspot. Select Image Hotspot. Enter a title and Browse to find an image. Go online, find and save a close-up of the camera, then go back to this dialog box to select it. Type in some details, then hit Save.

24 Choosing a skin

Left-click and hold Place, then drag the hotspot to the centre of the camera. Click Wizard. Follow the instructions and click Next. Tick Hide in back, click Done, then select Return. Choose a Skin and Output Size then select Create. Create a folder to export all the necessary files to, then navigate to it and browser test the index.html file.



25 Upload to web

Upload the entire directory to your web server. You could now copy and paste the code from the index.html file into your web page, but it's much easier to use the iframe that's been created for you. Just copy this code into your page, substituting the /wp-content/uploads/product1/ with the location of your folder, and setting the desired height and width.

```
001 style="border:1px solid silver;"
002 marginheight="0"
003 marginwidth="0"
004 scrolling="no"
005 src="http://www.example.com/wp-content/
006 uploads/product1/iframe.html"
007 width="400"
008 height="300">
009 <p>Your browser does not support
iframes.</
010 p>
011 </iframe>
```

26 The finished widget

You now have the finished rotating product carousel. This will load as a Flash file as default, with a fallback option of a JavaScript version for non-Flash devices such as iPhone and iPad. On the iPhone and iPad version, the touchscreen functionality means the user can swipe to rotate and pinch to zoom, which is a nice feature for today's mobile driven consumers.





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Suzi Perry
Technology TV Presenter



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- ✓ No set up costs
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Create multi-column layouts with CSS

Take advantage of browser support and create great multi-column layouts

tools | tech | trends HTML editor, CSS editor (we used Dreamweaver for both, but any will do) **expert** Sam Hampton-Smith



01 Create your HTML

We're using a basic HTML5 document with a single article, complete with header and footer. Fortunately, the HTML markup is as basic as you can get; we've got a series of paragraphs, a few heading tags and a couple of images. You can either open our start.html document from the resource disc, or use your own content.

02 Add a stylesheet

We're going to leave the HTML alone throughout, with all the changes that we make happening in a stylesheet. Let's create that now by saving a new plain text document into the styles folder as 'screen.css'. Create a link to it from the HTML document with the code shown below.

```
001 <link rel="stylesheet" type="text/css"
href="styles/screen.css" />
```

03 Basic properties

We'll start off by giving our article a bit of basic styling, using typography and spacing, to create the general look and feel of a newspaper. Add the CSS rules below to your stylesheet document to set this up, and preview in your browser. Note that even the most recent web editors don't tend to fully support columns yet, so you'll need your browser on hand a lot to test during this tutorial.

```
001 /* CSS Multi-Column Layouts */
002 body {
003   background: #444;
004   font-family: georgia, times, serif;
005   font-size: 62.5%;
006   line-height: 1.4em;
007 }
008 article {
009   position: relative;
010   margin: auto;
011   width: 920px;
012   padding: 20px;
013   background: white;
014   box-shadow: 0px 0px 10px #333;
015 }
016 article p {
017   font-size: 1.2em;
018   line-height: 1.6em;
019 }
```

04 Introducing columns

CSS allows you to set up columns in any block-level element by using the column-count property. The column-count property accepts a number representing the number of columns you'd like the element to be split into. Try adding the code below to your existing article rule in the stylesheet so you can see this in action:

```
001 column-count: 2;
```



mainstay of newspaper and magazine print design is the humble column.

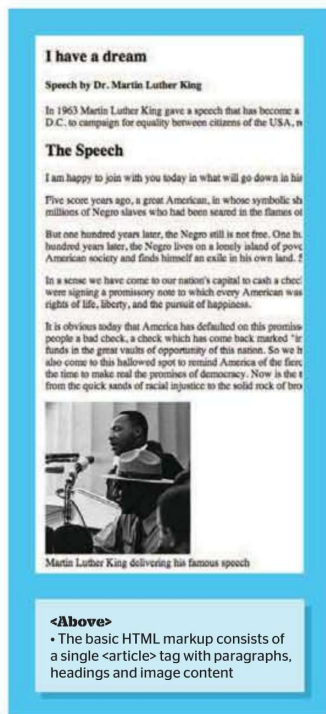
Columns help to improve the readability of text, ensuring that the consumer doesn't lose their place in lines of the text that are too long.

For a long time, web designers have attempted to bring this staple typographical design element to the screen, but have always been restricted

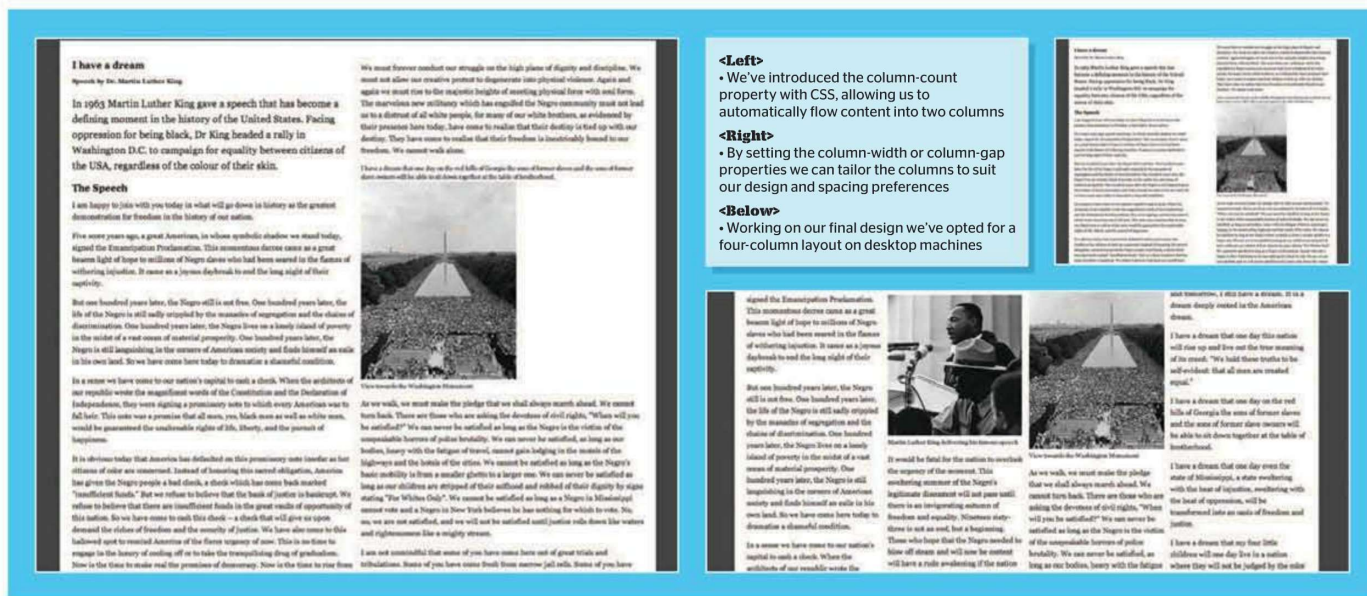
by the need to set up complicated floating elements, and no support for automatically flowing text content across columns.

A CSS module to support multi-column layouts was first discussed in 1999, so it's been a long journey to get to the point where we can start to use the properties made available. Thankfully, with the release of Internet Explorer 10, all the major browser vendors will support the standard to a greater or lesser degree

In this tutorial we're going to examine the primary properties available to achieve multi-column layouts, starting with some basic HTML5 markup. We'll not only create a flexible layout, but also look at some of the current limitations, and how to best take advantage of the feature today. Finally, we'll see how you can repurpose your design to support different screen sizes and resolutions.



“ A CSS module to support multi-column layouts was first discussed in 1999, so it's been a long journey ”



- <Left>**
- We've introduced the column-count property with CSS, allowing us to automatically flow content into two columns
- <Right>**
- By setting the column-width or column-gap properties we can tailor the columns to suit our design and spacing preferences
- <Below>**
- Working on our final design we've opted for a four-column layout on desktop machines

05 Vendor prefixes

As with many of the CSS3 properties and modules, columns currently need you to employ browser-specific vendor prefixes to call and set the property. We'll need to duplicate our rules using -ms-, -webkit-, -moz- and -o- before each property to target the big five - Internet Explorer, Safari/Chrome, Firefox and Opera - respectively.

```
001 -webkit-column-count: 2;
002 -moz-column-count: 2;
003 -o-column-count: 2;
004 -ms-column-count: 2;
005 column-count: 2;
```

06 Set the gutter width

You can manually set the width of the gap between columns using the column-gap property. If you'd like a wider gap between columns, set a higher column-gap value or to achieve closer columns set it lower. If you omit the column-gap property, the browser will automatically format a gap for you.

```
001 -webkit-column-gap: 1em;
002 -moz-column-gap: 1em;
003 -o-column-gap: 1em;
004 -ms-column-gap: 1em;
005 column-gap: 1em;
```

07 Set the column width

Similarly, you can control the width of your columns using the column-width property. As with the column-gap property, if you don't set this explicitly the browser will calculate the value for you automatically. If you only set the column width, the gap will be calculated to fit the width of the container, and vice

versa. If you specify a width that's too big for the element, the browser will override your setting.

```
001 -webkit-column-width: 20em;
002 -moz-column-width: 20em;
003 -o-column-width: 20em;
004 -ms-column-width: 20em;
005 column-width: 20em;
```

08 A word on limitations

You can't currently set different widths for different columns, so if you want to have one wide column and two narrow columns, you'll have to nest elements inside columnar layouts. This limitation may be addressed by the W3C in the next iteration of the CSS Columns module

09 Flowing content

By default your content will flow automatically from one column to the next, and the length of the overall element (in our case an <article> tag) will be adjusted to fit a balanced fill of columns. This ensures the final product looks tidy and clean. You can overwrite this setting with the column-fill property.

```
001 -webkit-column-fill: balanced;
002 -moz-column-fill: balanced;
003 -o-column-fill: balanced;
004 -ms-column-fill: balanced;
005 column-fill: balanced;
```

10 Setting up our layout

Let's take what we've got so far and apply it to our article to create a nice multi-column layout. We'll start off with four columns, and allow the content to fill the columns automatically. We will also make our first

paragraph a bit bigger, so as to act as an introduction to the main piece.

```
001 article {
002 position: relative;
003 margin: auto;
004 width: 920px;
005 padding: 20px;
006 -webkit-column-count: 4;
007 -moz-column-count: 4;
008 -o-column-count: 4;
009 -ms-column-count: 4;
010 column-count: 4;
011 -webkit-column-gap: 10px;
012 -moz-column-gap: 10px;
013 -o-column-gap: 10px;
014 -ms-column-gap: 10px;
015 column-gap: 10px;
016 background: white;
017 box-shadow: 0px 0px 10px #333;
018 }
019 article p {
020 font-size: 1.2em;
021 line-height: 1.6em;
022 }
023 article p.intro {
024 font-size: 1.6em !important;
025 }
```

11 Test and review

If you load up the page inside your browser now, you should see a nicely balanced four-column layout with text balanced nicely between the four columns. You'll notice that some of the text should perhaps flow across multiple columns though, especially in the header. Let's address that next.

I HAVE A DREAM

Speech by Dr. Martin Luther King

In 1963 Martin Luther King gave a speech that has become a defining moment in the history of the United States. Facing oppression for being black, Dr King headed a rally in Washington D.C. to campaign for equality between citizens of the USA, regardless of the colour of their skin.

The Speech

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred

people a bad check, a check which has come back marked "insufficient funds." But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. So we have come to cash this check -- a check that will give us upon demand the riches of freedom and the security of justice. We have also come to this hallowed spot to remind America of the fierce urgency of now. This is no time to engage in the luxury of cooling off or to take the tranquillizing drug of gradualism. Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quick sands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children.

We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force. The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny. They have come to realize that their freedom is inextricably bound to our freedom. We cannot walk alone.

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident: that all men are created equal."

Headings and pull quotes can span multiple columns

<above>

- The column-span property allows us to set the main headline across the four columns of paragraph content beneath

Facing oppression for being black, Dr King headed a rally in Washington D.C. to campaign for equality between citizens of the USA, regardless of the colour of their skin.

The Speech

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred

own land. So we have come here today to dramatize a shameful condition.

In a sense we have come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, black men as well as white men, would be guaranteed the unalienable rights of liberty, and the pursuit of happiness.

It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked "insufficient funds." But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. So we have come to cash this check -- a check that will give us upon demand the riches of freedom and the security of

I have a dream that one day on the red hills of former slave owners will be able to sit down

of the unspeakable horrors of police brutality. We can never be satisfied, long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. This cannot be satisfied as long as

12 Spanning columns

Headings and pull quotes can be set to span multiple columns by using the column-span property. Currently this property only supports two values: none or all. This means that your content will either break out and flow across all the columns in your layout, or will conform to the column layout. Add the code below to see this in action:

```
001 article header {
002 position: relative;
003 display: block;
004 -webkit-column-span: all;
005 column-span: all;
006 border-bottom: 2px solid #333;
007 }
008 article header h1 {
009 font-size: 9.5em;
010 line-height: 1em;
011 font-weight: bold;
012 text-transform: uppercase;
013 margin: 0;
014 padding: 0;
015 }
```

```
015 article header h4 {
016 text-align: right;
017 margin: 0;
018 padding: 0;
019 }
```

13 Images and columns

You'll notice that the images in our original markup are rendering perfectly inside the column width. This would be the case regardless of the size of the image, so long as you leave the width and height attributes out of the tag. Doing so means you can use images just as you normally would, without worrying about how they are going to fit into variable-size columns.

14 Breaking columns with spanned elements

About halfway down our article we've got an aside element, which is acting a bit like a pull quote. We're going to use this to break up our columnar layout by applying the column-span property to the aside element. While we're at it, we'll add a border to the top and bottom to help separate the element visually.

```
001 article aside {
002 position: relative;
003 display: block;
004 font-size: 2.2em;
005 line-height: 1.8em;
006 font-style: italic;
007 -webkit-column-span: all;
008 column-span: all;
009 border-top: 2px solid #333;
010 border-bottom: 2px solid #333;
011 margin-bottom: 20px;
012 }
```

15 Column behaviour

Reload the page in your browser to see the breakout <aside> in situ. Notice that the columns now fill left to right above the <aside>, and then pick up again beneath it with the content that appears after it. This is important behaviour to recognise when using columns -- any element that spans columns breaks the structure.

16 Applying column rules

As well as providing a border to the spanning elements, we can also apply a defined visual separation



<above, top to bottom>

- The completed design, when viewed on a desktop screen with a window size greater than 960px wide, has four columns of balanced content
- As the screen or window width reduces, our design refloWS to a three-column layout, allowing us to make better use of the available space

<left>

- By applying the same column-span property to a pull quote we can break up the columns, aiding readability and improving our design

Breaking columns
You can force a break in the column layout, much as what happens with a column-span element, by utilising the column-break property.

to the columns themselves by using the column-rule property. This accepts arguments similar to the border property in CSS. Try adding the code below to your <article> rule in the stylesheet, to see an example of column rules in practice.

```
001 -webkit-column-rule: 1px solid #333;
002 -moz-column-rule: 1px solid #333;
003 -o-column-rule: 1px solid #333;
004 -ms-column-rule: 1px solid #333;
005 column-rule: 1px solid #333;
```

17 Style the footer

We'll use some of the properties we've covered above to style the footer element, which is going to round off our article nicely. First it should span the columns, have a border top and bottom, and we'll add some margin and padding to help it get some distance and sit apart from the content a little. Add the rule below to put this in place.

```
001 article footer {
002 position: relative;
003 display: block;
```

```
004 -webkit-column-span: all;
005 column-span: all;
006 border-top: 2px solid #333;
007 border-bottom: 2px solid #333;
008 padding: 10px;
009 margin-bottom: 20px;
010 }
```

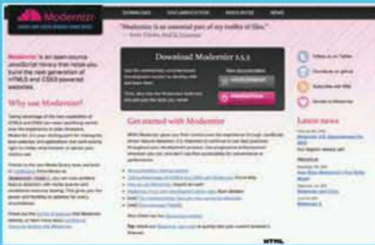
18 Preview and test

We've just about completed our basic column layout now, so before we attempt to make it flexible enough to work across different resolutions on multiple devices, it's a really good idea to preview it in your browser, and then make sure it works across all the common browser options you plan to support. Always remember that you can use Modernizr to test for column support and provide a fall-back for older browsers.

19 Fluid layouts

Up until now we've had a fixed-width for our article, set at 960px. We'll change this by using @media queries inside our stylesheet. The only element that needs to change is the <article> rule, with the width and number of columns adjusted to suit the screen width. Add the code below in place of the existing article {} rule to start:

```
001 @media all and (min-width: 960px) {
002 article {
003 position: relative;
004 margin: auto;
005 width: 920px;
006 padding: 20px;
007 -webkit-column-count: 4;
008 -moz-column-count: 4;
009 -o-column-count: 4;
010 -ms-column-count: 4;
011 column-count: 4;
012 -webkit-column-gap: 10px;
013 -moz-column-gap: 10px;
014 -o-column-gap: 10px;
015 -ms-column-gap: 10px;
016 column-gap: 10px;
017 -webkit-column-rule: 1px solid #333;
018 -moz-column-rule: 1px solid #333;
019 -o-column-rule: 1px solid #333;
020 -ms-column-rule: 1px solid #333;
021 column-rule: 1px solid #333;
022 background: white;
023 box-shadow: 0px 0px 10px #333;
024 }
025 }
026 @media all and (max-width: 959px) and
(min-width: 481px) {
027 article {
028 position: relative;
029 margin: auto;
030 width: 90%;
031 padding: 20px;
032 -webkit-column-count: 3;
033 -moz-column-count: 3;
034 -o-column-count: 3;
035 -ms-column-count: 3;
036 column-count: 3;
037 -webkit-column-gap: 10px;
038 -moz-column-gap: 10px;
039 -o-column-gap: 10px;
040 -ms-column-gap: 10px;
041 column-gap: 10px;
042 -webkit-column-rule: 1px solid #333;
043 -moz-column-rule: 1px solid #333;
044 -o-column-rule: 1px solid #333;
045 -ms-column-rule: 1px solid #333;
046 column-rule: 1px solid #333;
047 background: white;
048 box-shadow: 0px 0px 10px #333;
049 }
050 }
```



Browser support and providing a fallback

Browser vendors have been pretty slow to adopt the CSS column module, to the extent that it's only really in 2012 that we're able to start using the properties and reasonably expect browsers to render as intended. Sadly, as with everything else on the web, we can't assume that every user visiting our page will have the most recent version of their browser, so it's important to consider how to style content for browsers that don't support columns, such as Internet Explorer 9 and older.

Luckily there's a really simple solution that allows us to target browsers on the basis of their feature set rather than identifying all non-compliant versions. The Modernizr script, found at www.modernizr.com, allows us to quickly identify and target features rather than browsers by simply using class names in our CSS selectors. Read more at the Modernizr website.

I HAVE A DREAM

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Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

CSS Media Queries

You can use CSS media queries in your <link> tags to separate out different styles for different devices. This can keep your code tidy if you reformat your page for different devices.

<Left>

The same principles have been used to create a single-column mobile layout for devices with a screen width less than 520px

20 Adjust the fonts

You'll notice as you expand and collapse the size of your browser window, the columns jump from four down to three as your window becomes narrower than 960px. We need to adjust the size of the headline to suit, using the same method we've employed for the <article> rule:

```
001 @media all and (min-width: 960px) {
002   article header h1 {
003     font-size: 9.5em;
004     line-height: 1em;
005     font-weight: bold;
006     text-transform: uppercase;
007     margin: 0;
008     padding: 0;
009   }
010 }
011 @media all and (max-width: 959px) and (min-width: 481px) {
012   article header h1 {
013     font-size: 5em;
014     line-height: 1em;
015     font-weight: bold;
```

```
016 text-transform: uppercase;
017 margin: 0;
018 padding: 0;
019 }
020 }
```

21 Target mobile devices

The typical mobile device has a resolution of 480px or less in landscape mode, although this is changing with the arrival of higher resolution devices – like the iPad's phenomenal Retina display. We can create a no-columns layout for these devices to make it easier to read our content on smaller screens. This works using the same principles as we've established in the previous steps.

```
001 @media all and (max-width: 519px) {
002   article {
003     position: relative;
004     width: 90%;
005     margin: auto;
006     padding: 20px;
007     -webkit-column-count: 1;
008     -moz-column-count: 1;
```

```
009   -o-column-count: 1;
010   -ms-column-count: 1;
011   column-count: 1;
012   padding: 10px;
013   background: white;
014   box-shadow: 0px 0px 10px #333;
015 }
016 article header h1 {
017   font-size: 3em;
018   line-height: 1em;
019   font-weight: bold;
020   text-transform: uppercase;
021   margin: 0;
022   padding: 0;
023 }
024 }
```

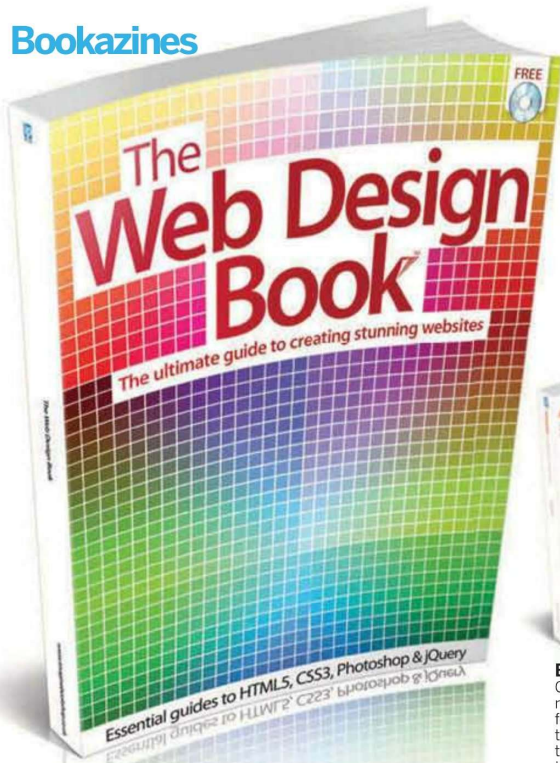
22 Test and repeat

Now you've got a responsive, fluid layout that will change to suit the screen it's being viewed on, all while employing a popular offline layout approach where content is arranged into columns. Test across different devices, and start taking advantage of columns in your next design project!

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Creative web headers with Google Ventures

inspiration www.googleventures.com



he first part of any website that your visitors are going to look at is the header, but so many headers are either over-designed or your eyes pass over them in less than a second.

Google Ventures, in contrast, knows how to get a user's attention with its large header that encompasses both a hero section and menu. The unique part about this site is

that when the user scrolls up the page the main content moves over the top of the fixed header section. The stunning use of imagery gives a great backdrop to the theme. Being venture capital, the image shows people who have overcome the rugged terrain which makes for a fitting metaphor. This in turn becomes a nice clean backdrop for the typography to sit on.

Achromatic text

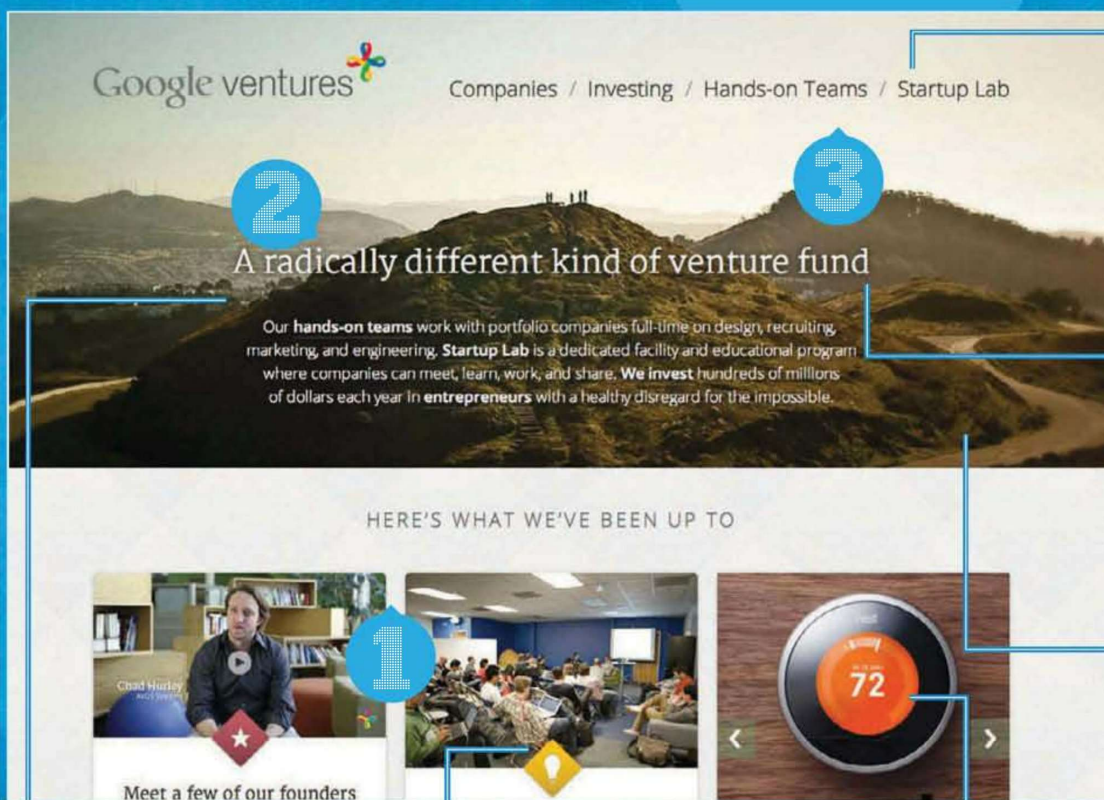
The text is all either black, grey or white for the site, which is an achromatic colour scheme. This is a great way to allow the content on the page to shine through with the only colour used in images and icons. Remember, achromatic colour schemes are neutral so can be used with any combination of colours.

1

INSPIRATION

Keeping it clean and simple

One of the best parts of the Google Ventures site is the clean and easily defined sections of the pages. This gives good contrast between the header, the main content and the footer, which demonstrates the virtues of simple design. The background to the main content has a repeated image, but this is a very low-key diamond pattern that adds just the right amount of texture without being overbearing. Each of the pieces of content is laid out in a masonry style that **WD** covered in issue 195. The final effect looks fairly basic, but it's actually well-crafted elegance at its best.



Web fonts

Using CSS3 web fonts - from Google, of course - the typography stands out against the image. A CSS drop shadow on the text means it remains legible against the scenery.

Feature header

Why have a header, hero and menu, when you can combine all three into one stunning feature on a site? The header section can be an often-overlooked area to experiment with.

Complementary imagery

The image used is thematic of success, but it also contains colours that work well together. As such it creates a great focal point that perfectly complements the website's content.

Now you see it...

Scroll up the page to see the header stay in place while the remaining content moves over the top and eventually obscures it. This is another quirk that makes it stand out.

Block by block

The content is displayed using a masonry-style layout that we showed you how to build in a Web Workshop in issue 195. Each section has an image and a colour-coded icon to indicate how Google supported each venture.

Keep scrolling

The Ventures site includes a small scrolling gallery in one corner to showcase a few of the companies that Google has already worked with to push the boundaries of web design.



< comment >

What our experts think of the site

Knowing when to stop

"The Google Ventures site retains the simplistic approach that Google brings to many of its web apps, but this site injects just enough design sense without it being overkill; it's a classic case of less is more. Ultimately websites that stick to this age-old principle give many of us web designers – both newbies and old-timers – a really valuable lesson: know when to stop designing!"

Mark Shufflebottom

2

TECHNIQUE Creating the fixed header

01 Page structure

Add the code below into the body tag. This gives us a div tag at the top of the page that contains the fixed image. Inside this we add the text in the HTML5 header tag. The article tag that follows is the main body of the website to put all of your page content.

```
001 <div id="top">
002 <header><h1>A radically different
kind of header</h1>
003 <p>Here is the next section of text
description.</p>
004 </header>
005 </div>
006 <article><p>This is where the next
section would go</p></article>
```

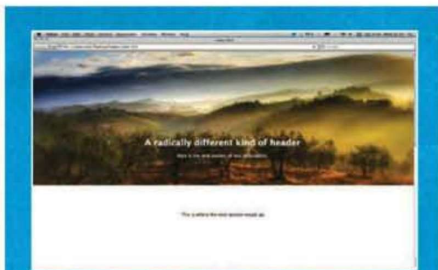
02 Style time

In the head section, add the style tags with the paragraph and body margins set to 0px. This stops the header starting with a gap. The remaining code will all be placed inside the closing style tag. Once you've added the code place your cursor before that tag.

```
001 <style>
002 p{margin:0;padding:0}
003 body {margin: 0px;}
004 </style>
```

03 Add the image

So now add the following code into the style tag. This makes the text colour white, while making the div tag fill the full width of the browser and the full 500px



Technique

Creating a fixed image like this one on Google Ventures is easy with the right image and the appropriate CSS styling. Adding your own web fonts completes the look.

height of the div tag. The image is added and we make this section fixed so that it won't scroll with the page.

```
001 #top {
002 color: #FFF;
003 height: 500px;
004 width: 100%;
005 position: fixed;
006 background-image: url(img/header.
jpg);
007 background-position: center;
008 }
```

04 Header text style

The next block of code tells the header to sit 300px from the top of the screen. It's centred with a width of 960px and the text is also centred in this block. It's important when using HTML5 tags to set them as a block element if you want them to display like a div tag.

```
001 header {
002 display: block;
003 height: 200px;
004 width: 960px;
005 text-align: center;
006 padding-top: 300px;
007 margin-right: auto;
008 margin-left: auto;
009 }
```

05 The rest of the page

The remaining page is the article tag, so we make the background colour of this white. Again we centre the text and make it longer than the page. Save this and open it in the browser to see the full-width header with the content that scrolls over this fixed section.

```
001 article {
002 background-color: #fff;
003 display: block;
004 height: 1200px;
005 width: 100%;
006 text-align: center;
007 padding-top: 100px;
008 z-index: 5;
009 position: absolute;
010 top: 500px;
011 }
```

3

TECHNIQUE

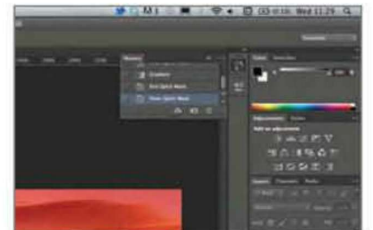
Styling the header image

Preparing the image for the header is an important part of the process; the blurs that are added at the edges help compress the image. Here we reveal exactly how to get the same style using Photoshop.



01 Source an image

To get the Google Ventures look, we need an image of a beautiful landscape; **compfight.com** is a great Flickr search tool for finding Creative Commons photos. Open this in Photoshop once you've found one.



02 Resize the image

Using the Crop tool, crop the image to the full width but only 500px high. Press Q to switch to the Quick Mask mode. Grab the Gradient tool and drag from about a third in from the left over to the far left.



03 Blur the background

Press Q to leave Quick Mask mode and add a 9px Gaussian Blur. This cuts down on the final pixel data so you can compress the image better. Repeat the Quick Mask and Blur process with the other side.

web workshop

Circular web design trends

inspiration www.dotmick.com



he circular trend has been spotted – no pun intended – in web design for some time. But recently designers have grasped this style by 'the nettle' pushing it to the forefront of style.

Rather than a backlash to Web 2.0 styles, some designers believe the new-found appeal of 2D circular shapes is simply relative to the drive of new technologies. Mickaël Larchevêque (dotmick.com) is one such designer, as he explains: "I must admit that the emergence of HTML5 has contributed to this change. This new start, with a new technology, gives us the need to simplify our current work. Layouts are getting minimised as shapes are too. We're back to one of the most simplified shapes, the circle."

Many designers will also use software such as Adobe Photoshop

and Illustrator to quickly and easily generate assets. Such shapes can then be radicalised through variable uses, such as navigation links, footer icons – commonly logos, and most popularly as displays for portfolio images.

Using circular design for the latter is described as a "smooth and efficient way of getting the attention" by Larchevêque. He adds: "The UX in my website is much more driven about a shape concept (dotmick – dot), how I can play with it, and build it in a way where a user can have fun or can experience a nice journey throughout the content."

Or perhaps ultimately, the enduring appeal of the circle is, as designer Marco Rosella (marcorosella.com) eloquently puts it: "[The circle] has been chosen as the perfect element of discontinuity in a world dominated from things born by squares."



<comment>

What our experts think of the site

Adobe Muse

"Muse is the latest in automated web design and has one of the coolest web features around today, known as Place Photoshop Button. This radicalises circular buttons, matching subsequent layers to each button interactive – Normal, Rollover and Mouse Down states"

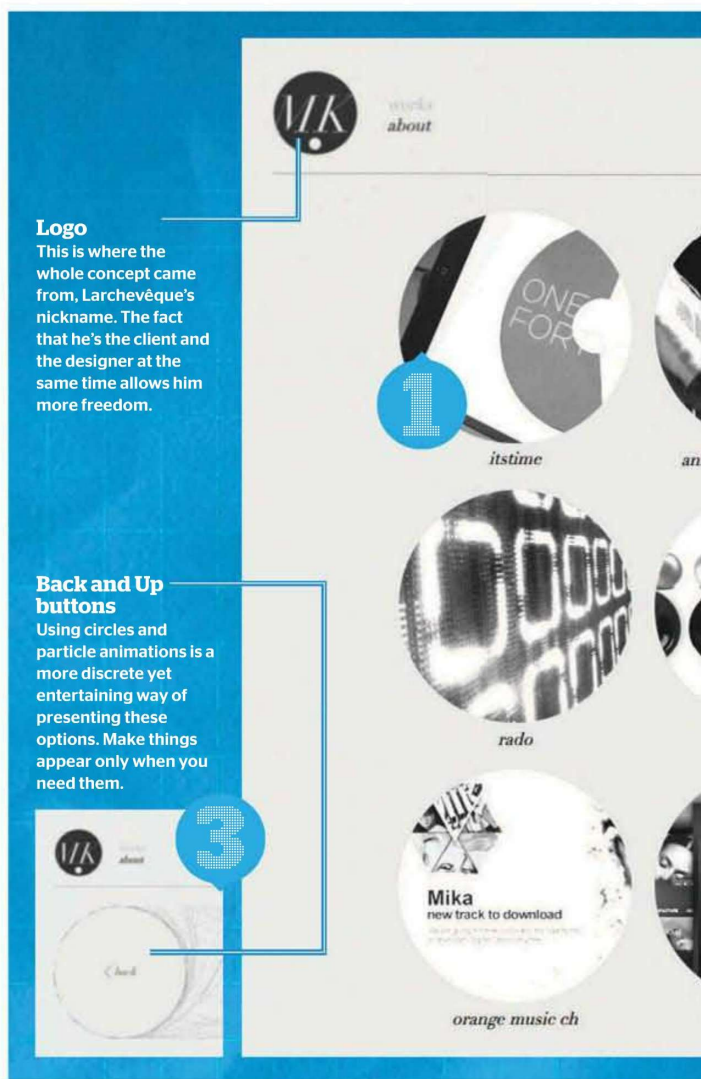
Adam Smith, Advanced Photoshop

Logo

This is where the whole concept came from, Larchevêque's nickname. The fact that he's the client and the designer at the same time allows him more freedom.

Back and Up buttons

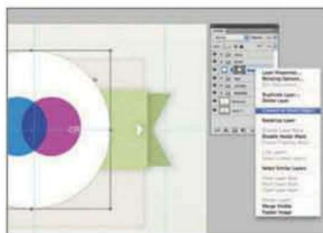
Using circles and particle animations is a more discrete yet entertaining way of presenting these options. Make things appear only when you need them.



1 TECHNIQUE

Circular elements in Photoshop

Many designers will turn to Photoshop to create their circular elements. The most prominent use can be seen as portals in your webpages; be it as information buttons to new pages, or image thumbnails to access portfolio images. Photoshop, pre-CS6, offers highly capable ways to create and style such assets. Of course, there are some better practices to maximise the ability to make further tweaks, which we explain here.



01 Smart Object

Most will use the Ellipse (Shape) tool, but constant resizing will pixelate. To stop this set to a large size, Ctrl+click your shape layer, selecting Smart Object. Now resizing down has no adverse effect.



02 Clipping Mask

You should attach images in the Smart Object interface (double-click layer) before decreasing size. Place your image over your shape, Cmd+click the shape thumbnail, applying a Layer Mask.



03 Layer Style

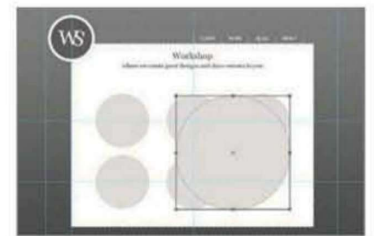
To style, apply from the Layer>Layer Style options to your masked image layer after resizing, hiding your shape layer. Add effects to your shape, or colour washes to your thumbnail image.

3

TECHNIQUE

New Photoshop CS6 shape tools

The latest edition of Photoshop has improved the capabilities for resizing and styling web icons, especially the circular variety. Here we present some of the coolest automated options, all housed in a single layer.



01

New Vector shapes

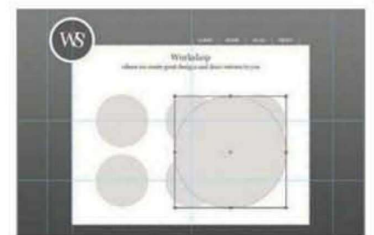
Photoshop CS6 has now been modified with full vector support through its Shape tool. This means Smart Objects are no longer necessary to resize circular elements, but still a good idea when clipping imagery.



02

New Shape outlines

You can now apply even more outline styles directly from the CS6 Shape menu with the Stroke options. This includes dashed and dotted lines, and sizing and colour. Resize, and the line style is reset.



03

New Fill option

Want to add a gradient to your shape? No problem as the CS6 Shape tool now has a Fill setting that lets you add this directly to the shape. Now simply clip shapes with Color blending modes.

Drawing effects

A fun and playful animation that links all the work together. Ideas travel from one project to another (lines) and come from various inspiration sources (particles).

Work thumbnails

They work like small planets attracting inspiration particles to create a unique idea or vision.

Enforced viewing

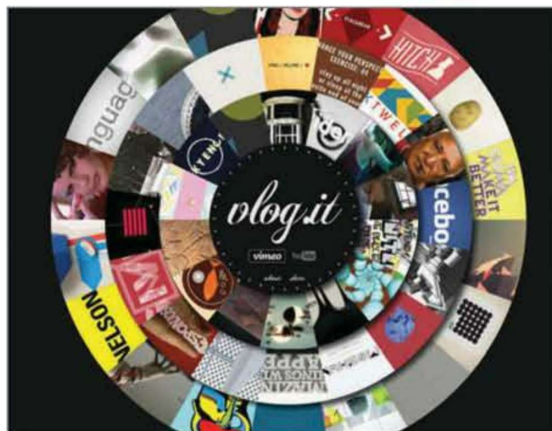
The main goal behind the simplistic interface (through circular elements) of dotmick.com is to expose the designer's work as much as possible. Simple circular portals enforce your focus, which is advantageous when considering many visitors will look only for a matter of minutes, even less. Everything is visible in a comfortable, forthright manner.

2

INSPIRATION

Vlog.it

Vlog.it is an intuitive interactive wheel that shares a collection of designer Marco Rosella's favourite online videos. The design here clearly endorses the use of circular elements as crop thumbnails. This site is powered by SVG, which Rosella believes is great for "interactive circular graphic elements and for image cropping". He also endorses CSS3, saying: "with simple instructions like border-radius: 50em; you can replace in one line hours of exporting of transparent PNGs."



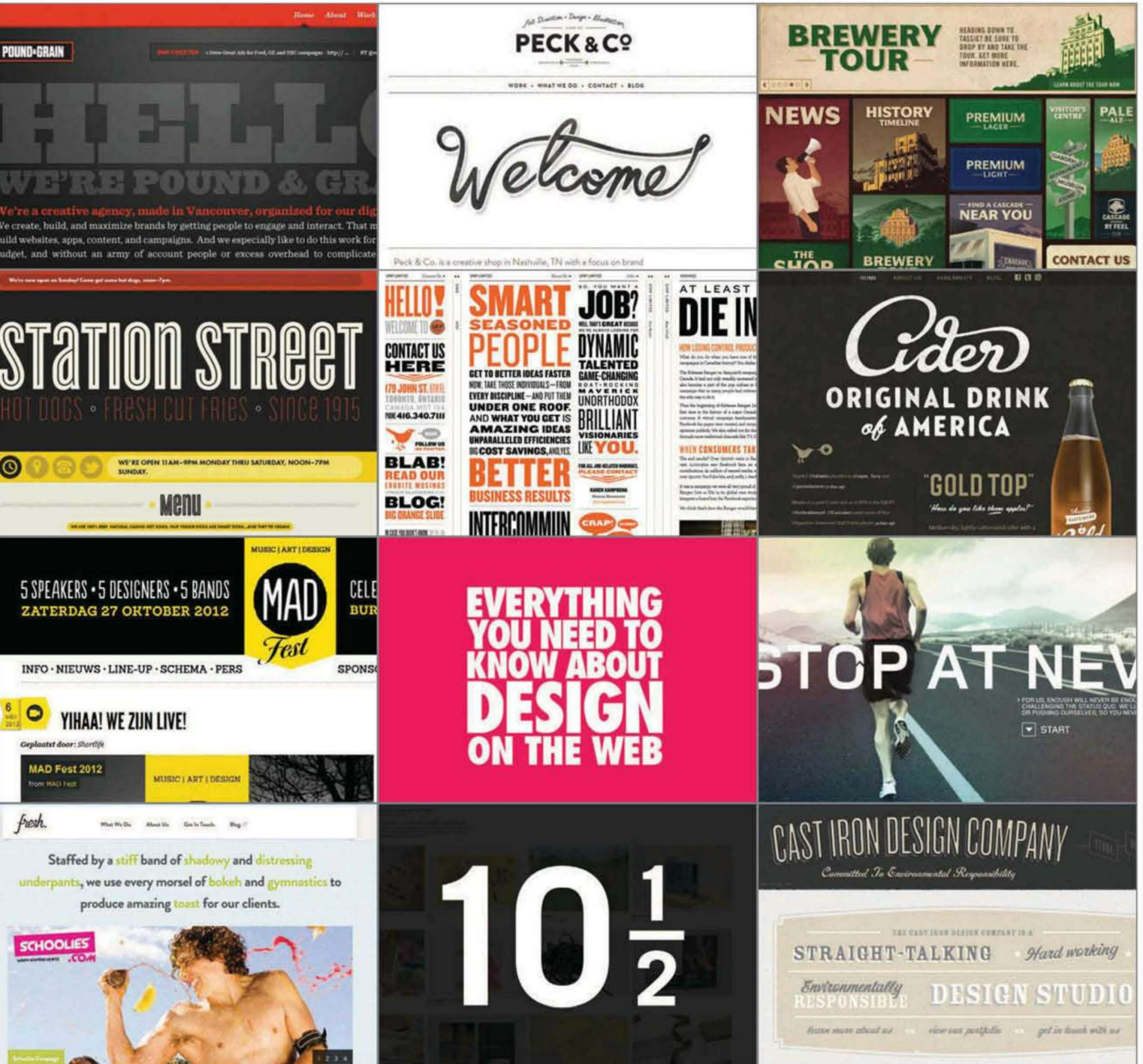


Get your site seen, or suggest a theme

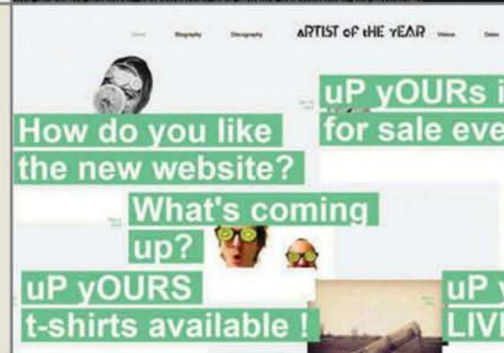
Tweet us with the URL or topic  @WebDesignerMag

Fonts and typography

Fonts and typography have given web design a new lease of life. Here we unleash 24 examples of beautiful fonts in action.



01	02	03	Left-hand page			13	14	15	Right-hand page		
04	05	06	1. www.poundandgrain.com 2. www.peckandco.com			16	17	18	13. www.publichouseelv.com 14. www.christinelingerie.com		
07	08	09	3. www.cascadebreweryco.com.au 4. www.stationstreetpgh.com			19	20	21	15. www.amirkhanworld.com 16. www.mediacontrol.nl		
10	11	12	5. www.griplimited.com 6. www.austineastciders.com			22	23	24	17. www.johanreinhold.com 18. www.bluecadet.com		
			7. www.madfest.nl 8. piccsy.com/everything-design 9. www.stopatnever.com 10. www.thinkfresh.net.au 11. www.tenandahalf.net 12. www.castirondesign.com						19. www.szdravkov.com 20. www.oncarbure.com 21. www.artistoftheyear.ca 22. www.ultranoir.com 23. www.souppeddler.com 24. www.sidewalkland.com		





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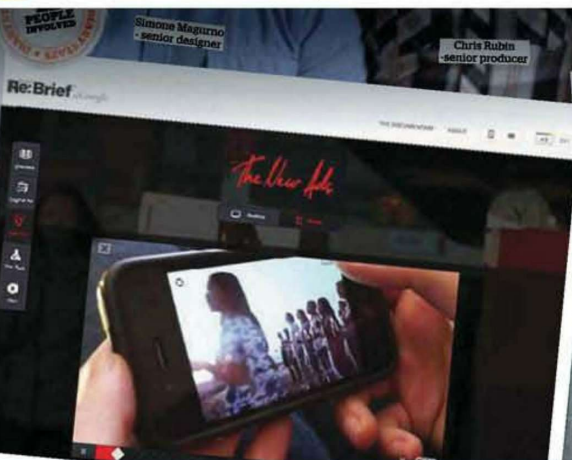
Apple Newsstand

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elements and the user experience
When approaching the user experience design, we thought the process of creation, showcasing the Google technologies used, and celebrating the final results, were equally important. To deliver the best Re-Brief experience, we created equal balances between those three main elements. Moreover, the new ads were designed across different devices and platforms such as desktop browsers, mobile apps and tablet apps, so we had the opportunity to adapt our designs.

"Because of the complexity of the project, we began with several whiteboard sessions with Google and partner teams to fully understand the dynamic content of new ads and really nail down and finalise the wireframes before moving to design."

Simone Magurno: "The first steps of the project consisted of absorbing and understanding the overall goals of the campaign bringing re-imagined iconic ads to life as if they were conceived today on the web, in a way that makes sense to viewers. Most importantly, we also needed to comprehend how those goals could be tied to specific Google products (Display Ad Technology, YouTube, etc). This initial phase helped steer our thinking in the right direction."



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"After working in this direction for a while, we realised that given the scale and complexity of this

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see on the site today in the form of a scrolling format. As Yuwen alluded to, the long scroll takes the user on a journey from the past (original ad and concept) to the present, where we have showcased the re-imagined ad, and then they were finally taken through an explanation of how Google's latest technologies were used."



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UX DESIGN

Web Designer talks to Clearleft's user experience director and co-founder Andy Budd. He gives a clear insight into the principles and practices behind the art of UX

The term UX covers a broad range of subjects. How would you describe UX to designers and developers who have a limited, or no, knowledge of the subject?
One of the problems with user experience is that it's not one thing, but many things.

At its most basic level it's the way a person perceives a product or service, eg "that was a terrible experience." Because of this, it's also the natural output of the design process; it's unsurprising we've started to see designers calling themselves user experience designers, because what they do has an effect on the user experience.

However, when I talk about user experience design or the user experience community, I'm using it to describe a fairly well known field of practice that has its roots in the world of human-computer interaction and covers disciplines and activities like design research, usability, information architecture and interaction design. So true user experience designers are those with a deep knowledge in these particular areas.

Q. The first step to a successful UX project lies in the planning. What are the five essential steps that a designer/developer should consider at this stage?

I'm not sure I'd agree that the first step to a successful UX project lies in the planning – unless you're arguing that the whole user experience design process is a form of active planning, or planning through doing. For me the five essential considerations would be:

- Too much planning doesn't allow for flexibility. Set time-boxes and let the last activity inform the next.
- Don't make decisions until you have enough information to base them upon.
- Don't settle on a solution too early. Always allow time for exploration and synthesis.
- Involve domain experts as much as possible. Try to run collaborative workshops and consider cross-functional paring. UX is a team game and isn't owned by one person.
- Always be sceptical of your solutions and test your assumptions wherever possible.

Q. At the planning stage, what tools and personnel should ideally be involved?

At the planning stage you should gather input from as many people as necessary to build a coherent picture. Similarly, you should use the most efficient tools at your disposal to gain the insights you're looking for.

Typically we'll have a small project team comprising of a user experience designer, a graphic designer or UI designer, and a front-end developer. We'll talk to users, clients and important stakeholders. So these could

include folks from the analytics team, the marketing department, the tech team, SEO or customer service. As for tools, we set up surveys, run interviews, organise collaborative design workshops and whatever else we need to get the information we're looking for.

Q. When evaluating a new project, are all the various guises of a site, ie desktop, phone and tablet, considered as a whole or are they all given individual attention?

In an ideal world, companies would create a holistic user experience across all of their customer interaction points. However, due to the size and complexity of most businesses, products tend to get siloed and tackled on an individual basis. This lack of consistency is one of the biggest challenges facing user experience right now.

Q. When planning and evaluating a new project, how much input or influence does the client have in the creative process?

I don't believe in the old fashioned notion of the creative genius locking themselves away for months

before magicking up the perfect solution. It's a romantic idea – but not an especially helpful one. Modern design is an inclusive process and today's designer is more of a design facilitator than a creative demigod.

When I hear designers complaining about their clients it's often their fault. They have failed to explain the process, set proper boundaries and managed client expectations. Consequently, if the client doesn't feel that the agency is in control, it's their natural instinct to try and be helpful and start directing the process.

Rather than thinking of your clients as blockers that get in the way of your design genius, it's important to realise that they probably have a better understanding of their business and their customers than you do. As such, close collaboration is key. So you need to engage with your clients from day one and use them as an important resource to draw upon.

This doesn't mean that they should drive the project. After all, you're the professional and have done this hundreds of times before. Instead you have to create a structure that draws the best from your client while still remaining firmly in control of the design process. So ask them questions, involve them in workshops and draw on their experience as much as possible.


Q. The purpose of rebuilding/rebranding a site is to finish up a better product. How much attention is paid to competitor sites and how much of an influence will it have on the outcome of a project?

I guess that depends on your term 'better'. Often a rebrand doesn't result in a markedly better product.



Font Deck website by Clearleft

“Modern design is an inclusive process and today’s designer is a facilitator, not a creative demigod”

A close-up portrait of a man with dark, slightly messy hair and a goatee. He is looking directly at the camera with a neutral expression. The background is a blurred brick wall.

“ Seriously, I’m fundamentally against the idea of showing multiple different designs. It turns the process into a beauty contest ”

UX LONDON

When we set up UX London in 2009, user experience was still a relatively new discipline in the UK. So we invited some of the best known thinkers, speakers and practitioners to share their learnings with this growing community. People like Don Norman, Jared Spool and Jeff Veen. Wanting to improve the quality of user experience in the UK, the event was designed to have a very practical focus, being made up predominately of hands on skills workshops.

As a lot of the original thinking around User Experience was happening in America, you'd typically have to fly to the States to attend a UX event. So we wanted to close the gap and give people in the UX and Europe access to some of these ideas. However, this led to an inevitable US bias in our program.

Jump ahead four years and the UX industry in Europe is booming. We have conferences and events popping up all over the place, and companies can't find talent fast enough. So much so that many of our US colleagues feel that Europe is now leading the pack. With this in mind we're looking to re-invent UX London for 2013.

We believe it's time to stop looking over the pond for inspiration and focus on the amazing talent we have in our own back yard. We also believe that it's time to move away from basic skills training and start to push the boundary with UX thinking in Europe. We're really excited with where we'll be taking UX London next year and we hope you will be too!



Instead it will shift the company's marketing effort in a different direction. But I digress.

In terms of user experience, looking at competitors is a useful way of seeing what works and what doesn't. More importantly it's a great way of spotting gaps in the market. So, see what things your competitors aren't currently doing that you could capitalise on.

Q. After evaluating and planning, the next step designing. A critical element of a user's experience is navigation. How much emphasis is placed on ensuring the right structure is in place and what are your golden rules for creating a navigation system?

As I mentioned earlier, you could argue that design is a form of active planning, of turning a vague concept into something more tangible. So I don't see the cut-off quite as well defined as you.

Information architecture is a key part of the user experience process and is all about defining structures. It's also a form of design, albeit a more abstract one. So I would say that ensuring a good structure was a key component of user experience.

As for golden rules, I'm afraid there are none. Instead, good designers will come up with hypothesis based on the information they have gathered and their past experiences, then test these to see if they pan out.

Q. How does the design process evolve, and how much of a completed project is attributed to the physical design process?

Good design is always an evolutionary process; a constant refinement towards some optimal solution. Good design is also a negotiation between competing pressures. So instead of a single perfect solution it's more like a spectrum or opportunity space.

As for how much of a project is attributed to the physical design process, I'm really not sure what you mean by this. Everything you do from accepting the project to launching it is part of the design process.

Mozilla Firefox
add-ons



Q. Typically, how many designs are presented to a client and how many amendments are made before reaching a final version?

We have an incredibly complicated formula that factors in the number of stakeholders, the overall budget, the expected value of the outcome, the particular season and time of year, and the rotational movement of the earth to output the optimal number of design variations. Sadly, it's patented or I'd happily share it with your audience.

Seriously, I'm fundamentally against the idea of showing multiple different designs. It turns the process into a beauty contest. We may create a variety of explorations for ourselves, but will usually show the client just one core concept.

We normally start with something pretty basic. Just spending a day or two sketching out the general direction. This is meant to provoke discussion rather than get to a quick solution. We'll take the feedback on board and keep iterating until we reach a perfect composition. So sometimes we may get there in two or three iterations, other times it could be ten or 20. The limiting factor is the amount of time we've allocated to the design process, rather than an arbitrary number of concepts or iterations.

Q. Once a project is completed and handed over to a client, is this the final act for the project team? Or will they have a continuing commitment and involvement in a project?

The launch of a new product should ideally be the start of the process rather than the end. However all clients and projects are different. Sometimes clients use Clearleft to conceive a new product and then take the ongoing development in house. At other times, clients are looking for ongoing support and advice. So, it depends on a variety of things like the needs of the organisation, the maturity of their team and the business context they find themselves in.



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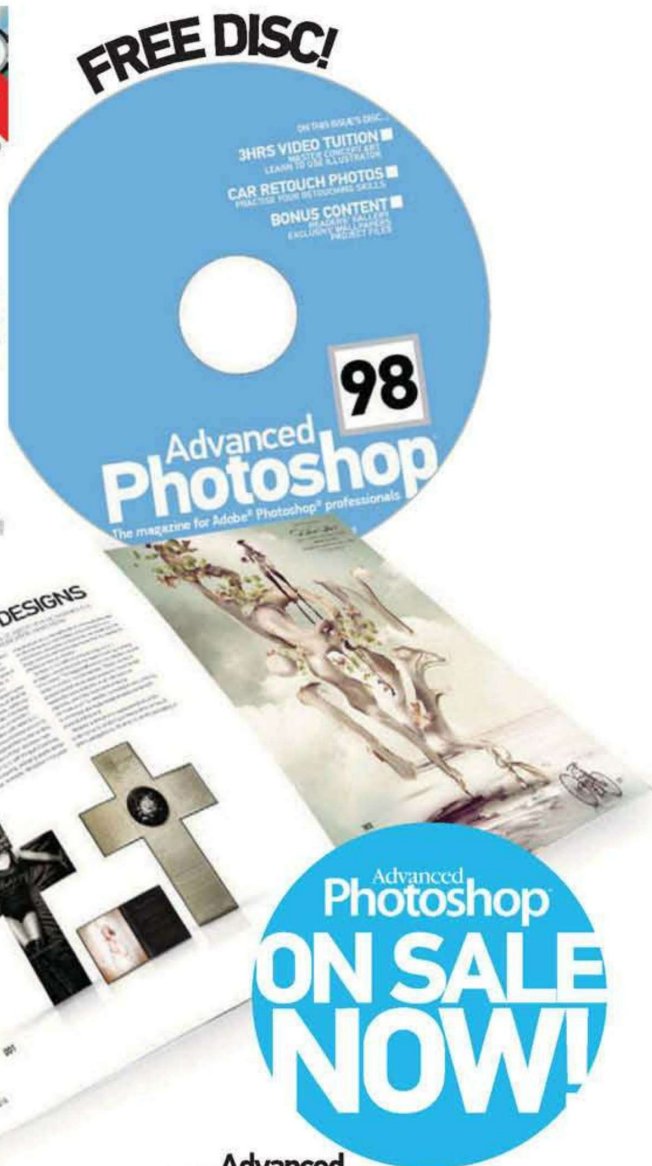
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Develop with the Twitter API

Learn how to create custom apps for the Twitter platform. **Page 80**

Getting to know the Twitter API

Discover how to get started with the Twitter API, before delving into the intricacies of integrating the features into your website with the help of PHP

It's no secret that Twitter has a huge footprint on the web. It is estimated that a news story will break on Twitter up to 15 minutes before it is picked up by standard news outlets. With stats like that, you would be nuts to not have some form of Twitter integration on your site.

We'll run you through the basics of accessing the raw data that powers Twitter, and show you how you can manipulate it to add some great Twitter features to your website or blog. We'll show you how to display a list of your own tweets and even build an app that tells you if someone is following

you or not. We'll then add another layer to the app that will allow you to give away a piece of free content from your website to users that follow you on Twitter. If they don't already follow you, they'll have the option to follow you and claim their prize.

This feature assumes that you have a basic understanding of the PHP coding language, and that you have a PHP development environment set up either on your own localhost or as part of your web hosting package. It also assumes that you have a working understanding of CSS and can manipulate div elements to suit your requirements.

GETTING TO KNOW THE TWITTER API

Basic List of Tweets

The first thing we'll do is pull in a list of the last 20 tweets a particular user has posted. It's worth having a read of the Twitter API documentation to see what you can and can't do when using the Twitter API without authentication. The documentation can be found at dev.twitter.com/docs.

In this article we'll be focusing on the REST API, which is the nuts and bolts of Twitter. If you have an authenticated session you can recreate any part of Twitter on your website, from posting status updates to a full inbox system. Hopefully by the end of this article, you will have enough knowledge of the Twitter API to create a fully integrated Twitter experience, but for the time being we'll look at the basics of getting connected. Once you've had a quick look at the Twitter API documentation, navigate to bit.ly/LtITUp.

You'll see a large block of text that probably won't make too much sense in its current format, but what we have here are the building blocks for most Twitter apps, specifically, we have the last two tweets published by @WebDesignerMag and all the associated meta data that goes with it.

You can pick and choose what aspects of data you use out of this, but the two most common elements to display on your website would be ['text']; the actual tweet itself and ['created_at']; the time that the tweet was posted. You can of course add more, for example, you could include ['source'] which displays how the tweet was posted.

So now we have the raw data, we need to do a bit of PHP coding to interpret it. Before we do that, let's modify the URL that we'll be pulling the data from. We'll break it down into chunks so you can see how each of the variables affects our data.

```
1. If you love @WebDesignerMag #FF @Books_Imagine @imaginesubs @Irobot @Knowyourapps @spaceanswers @LinuxUserMag
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3. Web Designer is on sale today. Get to the shops or go to #greatdigitalmags to get your digital copy http://t.co/MYBXaAC1
4. Blog: Web Designer 198 now on sale: The latest issue of Web Designer is packed with the usual mixture of great http://t.co/WPF9n3A
5. The web designer's 101 winners: Congratulations to the following lucky winners: Steven Harman Michael Marzamoto http://t.co/WfYWR41G
6. Blog: The web designer's 101 winners: Congratulations to the following lucky winners: Steven Harman Michael Mar http://t.co/IK1a0HVD
7. #Safari and #iPad. Is there an alternative browser for the iPad? And, is it any good
8. #TLD If you could afford a top level domain what name would you use/buy?
9. #webdesignermag Get a digital copy of Web Designer from #ImaginePublishing's superstore http://t.co/MYBXaAC1
10. #iPad Do you use a different browser to Safari. Which one do you use and why?
11. #greatdigitalmags #webdesignermag Get the digital version of Web Designer on PC, Mac, iPad, iPhone, Android at http://t.co/MYBXaAC1
12. #IE? A big thumbs up to http://t.co/iaHDUxIQ in their bid to help rid the world of old browsers. http://t.co/CZZKQ5rf
13. #Twitter #facebook Twitter or facebook? Which is your preferred platform and why? Yes we do understand the irony
14. #TwitterAPI Tell us about your favourite twitter apps or twitter apps you are going to build
15. #greatdigitalmags Get Web Designer on PC, Mac, iPad, iPhone, Android at http://t.co/MYBXaAC1
16. Get great digital mags! The definitive guide for digital creatives, Web Designer magazine, is now available to... http://t.co/0yMMD
17. Blog: Get great digital mags! The definitive guide for digital creatives, Web Designer magazine, is now availa... http://t.co/0yMMD
18. Win The web designer's 101 most important decisions. The Web Designer's 101 Most Important Decisions is a book... http://t.co/TXFNico
19. Blog: Win The web designer's 101 most important decisions: The Web Designer's 101 Most Important Decisions is a... http://t.co/qunNKRtG
20. Build a responsive image slider with jQuery: No matter what your proficiency, creating responsive designs can b... http://t.co/213e07ze
```

Above: Our finished PHP code interprets the raw data from Twitter, and makes it more readable

```
001 https://api.twitter.com/1/statuses/
user_timeline.json?
```

This is the API server and the script that we will be pointing to, nothing to change here.

```
001 include_entities=true
```

This adds more information about the tweets in our data, and includes users that have been mentioned, hashtags, and other bits. If you don't plan on using any of this data, it is best to set this variable to 'false'.

```
001 &include_rts=true
```

This option will allow you to include a user's retweets in the feed. Setting this to false will only return tweets that the user has written themselves.

```
001 &screen_name=webdesignermag
```

This piece of code here is the username of the person whose tweets you want to display, you can set dynamically using a form field and the \$_GET option in PHP.

```
001 &count=2
```

This variable sets the number of Tweets to return, change this to 20, but note that a high number here may cause your script to load slowly.

Now we have our URL sorted out, we can add the PHP to output the tweets, the following step-by-step guides will give you snippets of code to add to your PHP page. The final outcome will be a more readable version of the Twitter raw data. We will add to this later on, to show more information in our tweets.



Interpret the data with PHP

Here we'll show you how to take your Twitter API URL and output just the Tweets

01 Pull in the data

This single (if rather lengthy) line of code allows us to connect to the Twitter API server, obtain the information we need - the last 20 tweets from the specified user - and decode the JSON data. The next step is for us to create a loop that sorts this data into an ordered list.

```
001 $feed = json_decode(file_get_
contents('https://api.twitter.com/1/
statuses/user_timeline.json?include_
entities=true&include_rts=true&screen_name=webd
esignermag&count=20'));
```

02 The loop

Below the previous step, add the following code. The code we have here loops through the raw data and outputs the Tweet text, we have the preg_replace function in place, ready to accept the URL pattern and replace it with clickable links. The \$pattern and \$replace variables will be defined in the next step.

```
001 <ol><?
002 foreach($feed as $output) {
003     echo '<li>';
004     echo preg_replace($pattern,$replace,$outp
ut->text);
005     echo '</li>';
006 }
007 ?>
008 </ol>
```

03 \$pattern and \$replace

This small section of code needs to be placed before your loop code. All we are doing here is letting PHP know what we are searching for, and what to replace it with. The pattern variable may seem a bit odd, so have a read of uk.php.net/preg-replace to find out what's going on.

```
001 $pattern = "/http:\/\/(www\.)?([^\.]*)\.
[^\s]+\.?([^\s]*)/i";
002 $replace = "<a href='http://\1\2'>ht
tp://\1\2</a>";
```




☛ **PHP Includes are a great way to keep your code small and neat** ☛

Top tips for developing with Twitter

Pete Simmons, digital marketing manager for Lionhead Studios gives us his top tips for working with the Twitter API

The benefit of Includes

PHP Includes are a great way to keep your code neat, placing your common functions in a different file, you are able to reference them with very little code.

The preg_replace function

The preg_replace function in PHP is a handy way of finding a pattern of text and replacing it with something else. Here we are searching for any URLs and making them clickable.

Double the dynamic URL

You can add a second input field to your form and make the second Twitter username dynamic, allowing you to check the relationship of two people, rather than one against a set account.

Twitter OAuth Authentication

Some commands in the Twitter API require you to authorise a user via OAuth. There are plenty of premade authentication classes on the internet. A Google search will get you up and running in no time.

GETTING TO KNOW THE TWITTER API

Adding more information

Now we have our list of tweets, we'll add a bit more information to them. We'll be creating a function in PHP that will allow us to display a posted [xx] minutes ago style timestamp, as well as where the tweet was made from.

First thing we need to address is the fact that the URLs are clickable, but hashtags and mentions are not. While we're addressing this problem, we'll tidy up our code. It is best to put our functions in a separate PHP file, and call them as an include. If you are unfamiliar with this technique, have a read of www.w3schools.com/php/php_includes.asp, which will give you a better insight.

A function.php script has been created which will loop through the entity data and pull out any mentions and hashtags, it will then turn them into clickable URLs that will display a hashtag search result or user profile, respectively. This is quite a lengthy script so go ahead and download it from pastebin.com/KCY5tCvF. Once copied, create a new PHP document and paste it in. Save this file as 'functions.php' in the same folder as the rest of your script. If you now add `<?php require 'functions.php'; ?>` at the top of your main script, you will have access to your new function. If you use the require variable, rather than include, you will ensure that the script will stop on a problem with the function file, instead of carrying on and issuing a warning.

Now we have our function script in place, and have access to the functions included within, we can clean up our previous code. You can now remove the preg_replace, \$pattern and \$replace elements from your code. With the old functions removed, you can call the new function by adding the following code: `linkify_text($output->text, $output);`. The code will pass in two variables, the first is the text of the actual tweet, and the second is the rest of the tweet data, including all of our entity data.

If you now run the script, you'll see a list of all tweets, with clickable mentions and hashtags. The next thing we'll do is call another function from our functions.php,

which will display how long ago the tweet was made. Alter your output code to the following:

```
001 echo linkify_text($output->
>text, $output). ' posted
'. TimeSince(strtotime($output->created_at)). '
ago.';
```

Running the script now will show the tweet, links and a nicely formatted TimeSince text. The next thing to do is add information about where the tweet came from.

To add the source of the tweet, change your output line to the following:

```
001 echo linkify_text($output->
>text, $output). ' posted
'. TimeSince(strtotime($output->created_at)). '
ago via '. $output->source . ';
```

The source will now be displayed. We do not need to call out linkify function, as the source variable contains pre-formatted HTML. You will notice that if a tweet was published via twitter.com, the source will simply read 'web', whereas if a third-party app was used a link will be created to that third party website.

Getting your relationship status

We'll move on from the basic list of tweets to something a bit more advanced now. We'll use the REST API to find out if a user follows you or not. Create a new PHP document and add the following code under the `<body>` tag:

```
001 <form action="check.php" method="get">
002 Twitter Username: <input type="text"
value="" id="user" name="user" />
003 <input type="submit" value="Check >" />
004 </form>
```

Save your PHP file as 'check.php'. If you run this page now, you'll see a form with an input box and submit

button; this will act as a way for us to check the username against our target Twitter account.

The next step is to add the PHP underneath our form so that we can process the form data. Add the following line to connect to the Twitter API using a dynamic URL:

```
001 <?php
002 if (isset($_GET['user'])) {
003     $TW_user = $_GET['user'];
004     $feed = file_get_
contents('https://api.twitter.com/1/
friendships/exists.json?screen_name_a='.$TW_
user.'&screen_name_b=webdesignermag');
005 }
006 ?>
```

Above: Here we have the output of our PHP checker. You can alter the text to anything you like

We are using the same method as before to connect to the Twitter API, but this time we are going to be adding a variable into the URL. This variable will be set from our form. By placing the entire PHP script within an isset condition, we avoid getting any errors when we run the page before completing the form. All code that we add from here on will need to be added before the closing curly bracket (}') to avoid springing any unwanted errors.

Now we have our dynamic URL in place we need to do something with it. Underneath our dynamic URL we'll add an if statement that checks the result. The result that we get back from pinging the dynamic URL will be either true or false. Knowing this, all we need to do is check for the presence of the word 'true', this can be done via the following code:

1. If you love @WebDesignerMag #FF @Books Imagine @imaginesubs @lgrobot @Knowyourapps @spaceanswers @LinuxUserMag posted 5 days ago via web.
2. Want to win a £150 telescope to gaze into space? Check out this competition on the All About Space website spaceanswers.com/competitions/w... posted 5 days, 18 hours ago via web.
3. Web Designer is on sale today. Get to the shops or go to greatdigitalmag.com to get your digital copy imagine-publishing.co.uk/greatdigitalma... posted 5 days, 22 hours ago via web.
4. Blog: Web Designer 198 now on sale: The latest issue of Web Designer is packed with the usual mixture of great ... tinyurl.com/6o4f2fs posted 6 days, 1 hour ago via [twitterfeed](https://twitter.com)
5. The web designer's 101 winners: Congratulations to the following lucky winners: Steven Barman Micheal Mazzamuto... bit.ly/N4c74W posted 6 days, 10 hours ago via [twitterfeed](https://twitter.com)
6. Blog: The web designer's 101 winners: Congratulations to the following lucky winners: Steven Barman Micheal Maz... tinyurl.com/7uy4esa posted 1 week ago via [twitterfeed](https://twitter.com)
7. #Safari and #iPad. Is there an alternative browser for the iPad? And, is it any good posted 1 week ago via web.
8. #TLD If you could afford a top level domain what name would you use/buy? posted 1 week ago via web.
9. #webdesignermag Get a digital copy of Web Designer from #ImaginePublishing's supesite imagine-publishing.co.uk/greatdigitalma... posted 1 week, 1 day ago via web.
10. #iPad Do you use a different browser to Safari. Which one do you use and why? posted 1 week, 6 days ago via web.
11. #greatdigitalmag #webdesignermag Get the digital version of Web Designer on PC, Mac, iPad, iPhone, Android at imagine-publishing.co.uk/greatdigitalma... posted 2 weeks, 1 day ago via web.
12. #IE7 A big thumbs up to Kogan.com in their bid to help rid the world of old browsers. bbc.in/KXt0UC posted 2 weeks, 4 days ago via web.
13. #Twitter #facebook Twitter or facebook? Which is your preferred platform and why? Yes we do understand the irony posted 2 weeks, 5 days ago via web.
14. #TwitterAPI Tell us about your favourite twitter apps or twitter apps you are going to build posted 2 weeks, 5 days ago via web.
15. #greatdigitalmag Get Web Designer on PC, Mac, iPad, iPhone, Android at imagine-publishing.co.uk/greatdigitalma... posted 2 weeks, 5 days ago via web.
16. Get great digital mags!: The definitive guide for digital creatives, Web Designer magazine, is now available to... bit.ly/LV9ztj posted 2 weeks, 6 days ago via [twitterfeed](https://twitter.com)
17. Blog: Get great digital mags!: The definitive guide for digital creatives, Web Designer magazine, is now availa... tinyurl.com/7ybtow6 posted 2 weeks, 6 days ago via [twitterfeed](https://twitter.com)
18. Win The web desinger's 101 most important decisions: The Web Designer's 101 Most Important Decisions is a book ... bit.ly/L3jJKe posted 3 weeks ago via [twitterfeed](https://twitter.com)
19. Blog: Win The web desinger's 101 most important decisions: The Web Designer's 101 Most Important Decisions is a... tinyurl.com/tuqscq posted 3 weeks ago via [twitterfeed](https://twitter.com)
20. Build a responsive image slider with jQuery: No matter what your proficiency, creating responsive designs can b... bit.ly/Lfmq8R posted 3 weeks, 5 days ago via [twitterfeed](https://twitter.com)

Above: Our script now pulls in the Tweet as well as all required meta data, including links


```
001 if ($feed === 'true') {
002     $TW_result = 'Yes they do';
003 }
004 else {
005     $TW_result = 'Nope!';
006 }
```

What the above code will also do, is set a variable with the appropriate response. From here we can simply print the results using an echo command, like so:

```
001 echo $TW_result;
```

If everything is coded correctly, you should be able to run the page without any errors for the first time, complete the form, and then have the page reload with a positive or negative response. Try it out with a few Twitter usernames that you know who do and don't follow you, to ensure that everything is working as it should be.

From here we can expand our application and offer users a piece of digital content if they follow you. For those that are not following you yet, you can present them with a follow call to action, using the Twitter API.

Giving away freebies!

We have the groundwork for our Twitter app in place, now we just need to add the finishing touches. The first thing we'll focus on is rewarding our loyal Twitter followers with a piece of digital content. This can be anything you like, but for the purpose of this demonstration, we'll be revealing a link to the Twitter API documentation. Pretty sweet, right?

This is a fairly easy change to make. All you need to do is change your true \$TW_result variable to a hyperlink. This is done with the following code:

```
001 $TW_result = '<a href="https://dev.
twitter.com/docs">You follow us on Twitter,
have a look at the Twitter API as a reward!</
a>';
```

It's probably best to change this to something a bit more exciting. The next task on the list is to change our negative variable to display the Twitter follow prompt. To do this we'll be displaying a simple follow button. More information on the Twitter follow button, and how you can customise it to your needs, can be found at dev.twitter.com/docs/follow-button.

In PHP you are able to close the PHP tags, add HTML and reopen the PHP code from where you left off. This is a really good way of keeping your code readable, if you are using an editor like Dreamweaver, all of your code completion and syntax highlighting will work with HTML again, once you've closed off your PHP. A basic example looks like this:

```
001 <?php if(some condition) { ?>
002 <h1>Some standard HTML</h1>
003 <? } else { ?>
004 <h2>Some more standard HTML</h2>
005 <? } ?>
```

You can see that the PHP if statement carries on after the standard HTML has been rendered. With this in mind, you can change your negative \$TW_result variable to the following:

```
001 else { ?>
002     <a href="https://twitter.com/
webdesignermag" class="twitter-follow-button"
data-show-count="false" data-lang="en" data-
size="large">Follow @webdesignermag</a>
003 <script>!function(d,s,id){var
js,fjs=d.getElementsByTagName(s)[0];if(!d.
getElementById(id)){js=d.createElement(s);js.
id=id;js.src="//platform.twitter.com/widgets.
js";fjs.parentNode.insertBefore(js,fjs);}}
(document,"script","twitter-wjs");</script>
004     <? }
```

You can see that we have actually removed the TW_result variable. We can also remove it from the positive statement, ending the PHP code and switching back to HTML before and after the curly braces. You can also remove the echo command from the bottom of the code as well, as switching to standard HTML will output the relevant content automatically.

One thing to note about the Twitter widget is that it detects an active Twitter login, meaning if you are logged on to Twitter and already follow the account you are checking, you will always get a grey box. The idea of the app is that a user who is logged in and follows you on Twitter will always get the positive answer to our if statement, and their free reward. A way around this, is to create a custom button with the API yourself. For the sake of this tutorial though, that would be excessive.

Twitter Username:

[You follow us on Twitter, have a look at the Twitter API as a reward!](#)

Above: Our completed app in the true state, offering the user a link to click

Twitter Username:



Above: The app now in the false state, giving people the option to follow a user on Twitter

Using CURL instead of file_get_contents

file_get_contents with the API can be slow if you make multiple calls, curl will speed things up



01 Setting up curl

Use phpinfo(); to check that your PHP set up supports curl, it is pretty standard in most setups, but older versions of PHP may run into problems. You can now go ahead and create a get_data function, which we will use to call a curl command multiple times.

```
001 function get_data($url) {
002
003 }
```

02 Finishing the function

We can now add the rest of the curl code to our function. The code here will open up a supplied URL and return the contents based on variables we set. These variables allow us to control the timeout of the script; useful if you plan on getting a lot of data.

```
001 function get_data($url)
002 {
003     $ch = curl_init();
004     $timeout = 5;
005     curl_setopt($ch, CURLOPT_URL, $url);
006     curl_setopt($ch, CURLOPT_RETURNTRANSFER, 1);
007     curl_setopt($ch, CURLOPT_
CONNECTTIMEOUT, $timeout);
008     $data = curl_exec($ch);
009     curl_close($ch);
010     return $data;
011 }
```

03 Calling the function

With our function complete, we can now call it from within our script. Remember that you can add this function to your functions.php file, saving you writing it multiple times across multiple pages. Use the get_data function with a URL input, to set a variable with the collected data.

```
001 $returned_content = get_data(' HYPERLINK
"https://api.twitter.com/1/statuses/user_
timeline.json?include_entities=true&include_
rts=true&screen_name=webdesignermag&count=2"
https://api.twitter.com/1/statuses/user_
timeline.json?include_entities=true&include_
rts=true&screen_name=webdesignermag&count=2');
```

Create an app using Yahoo!'s new Mojito framework

Continue to code an app with Yahoo!'s new JavaScript framework

tools | tech | trends JavaScript, Mustache.js, Mojito, Node.js, currently Mojito will only run on *nix systems
expert Kieron Howard



Last month we took a look at the Mojito framework from Yahoo! Mojito is both a front and back-end framework written using JavaScript. The fact that both the server and client-side are JavaScript makes it very flexible and easy to blur the boundaries. Last time we built an app which pulled in a JSON feed and displayed it within the browser - this time we will look at how to implement some of the more advanced features. To begin, we will learn how to interface Node.js with MySQL and store and retrieve data from it within our application. We will also look at displaying different views dependent on the device that is requesting it, as well as how to store and retrieve cookies. Next we will take a look at dealing with POSTs from forms and how to handle those within the controller. Once you've done that it's then possible to pass them over to the model for storing within our database. Finally we will see how Mojito deals with global assets, to learn how to share common CSS and image files between Mojitos.

01 Install NodeMySQL

For our database we will use MySQL, although Mongo would work fine. For Node to interact with MySQL we need to install this package into the root of the app with Node Package Manager (NPM).

```
001 npm install mysql@2.0.0-alpha2e.
```

02 Install MySQL

Depending on your operating system, installing MySQL differs a little. For most Linux distros you can use `sudo apt-get install mysql-server` if its not already installed. Once that's done you can run it using `sudo service mysql start`. Changing the root password can be done using `emysqladmin -u root password MYNEWPASSWORD`.

03 Create a new database

We need a database. Enter `'mysqladmin -u root -p create testdb'` to make a new database called testdb. You may have to enter your password.

04 Modifying our model

Open up the `model.server.js` file and replace the previous search function with the code below. This hooks into our mysql module and opens up a connection. Change the host if you aren't running the server locally.

```
001 var mysql = require('mysql');
002 var connection = mysql.createConnection({
003   host      : 'localhost',
004   user      : 'root',
005   password  : 'mypassword',
006 });
```

05 Perform a test query

The test query will return true regardless, but will prove that our MySQL connection is working as expected. Place this straight after our connection var. If you have any problems here, make sure MySQL is running,

and that you installed the NodeMySQL module in the correct location. You should see in your server window 'Query result: [{"t": "t"}]'

```
001 connection.connect();
002
003 connection.query('SELECT 1', function(err, rows, fields) {
004   if (err) throw err;
005
006   console.log('Query result: ', rows);
007 });
008
009 connection.end();
```

06 Add in our database

We then need to tell our app which database to connect to. Enter the code underneath the connection details. You can also enter in 'port' for a different port or 'debug:true' to enter into debug mode. Once you have done that, restart the server to refresh the browser and check it all still works.

```
001 database : 'testdb'
```

07 Writing to the database

Now we can use common MySQL queries within our application to read and write from our database. These can be added to the model as required and called from any controller. Remember to make requests to the database separate from the controller and stored within the model.

```
001 //Example SQL query
002 INSERT INTO Cars
003 VALUES (eNissan', 'Honda', 'Ford');
```

08 Create a table to write to

Back in terminal create a new table by going into the mysql command line interface. If you prefer you can install PhpMyAdmin and use a browser

<Above>

- Use the NPM (Node Package Manager) to install NodeMySQL ready to connect to our database

<Right>

- Create a new MySQL database using the command line. If you prefer you can also use PhpMyAdmin

<Below>

- Here we quickly use console.log to output the result of our database query to the server screen

<Above>

- Installation of the package is easy, as NPM resolves all dependencies. The more you use Node.js, the more you will grow to love NPM

interface to manage your database, alternatively there are apps such as SQL Workbench or Sequel Pro.

```
001 //enter mysql
002 sudo mysql -u root -p
003 //create table
004 create table testtable ( car varchar(20) );
```

09 Creating specific views for devices

Being able to serve out different views for different displays is becoming increasingly popular, what with phones having tall narrow screens, and desktops being considerably wider and shorter. Mojito makes it very easy to adjust your content to suit. Within your application.json file replace the code with the code below.

```
001[
002 {
003   "settings": [ "master" ],
004   "specs": {
005     "device" : {
006       "type": "device"
007     }
008   }
009 }
010]
```

10 Editing routing settings

Open up routes.json in your app and add in the following. This sets us up so when a get request is made to the app with the query string device

then the response can be tailored to suit. This will then relay the request to the device controller we will create in a second.

```
001[
002 {
003   "settings": [ "master" ]
004   "device_view": {
005     "verb": ["get"],
006     "path": "/",
007     "call": "device.index"
008   }
009 }
010]
```

11 Edit our controller

Open up controller.server, and underneath our first method add in the code below. Note the NAME value that we pass to the device function which is obtained from our query string URL. The rest of the method is similar to the ones we created in the last tutorial.

```
001 YUI.add('device', function(Y,NAME) {
002   Y.mojito.controllers[NAME] = {
003     init: function(config) {
004       this.config = config;
005     },
006
007     index: function(ac) {
008       ac.done({title: 'Device Views'});
009     }
010   }
011 }
```

Create an app using Yahoo!'s new Mojito framework (Part 2)

```
010 };
011 }, '0.0.1', {requires: []});
```

12 Add in the Android view

Now create a new view called `/index.android.mu.html`. This will be shown when ever the query string is `?device=android`. Mojito also recognises `/index.iphone.mu.html`, `/index.blackberry.mu.html` and more.

```
001 <html>
002 <head>
003
004 </head>
005 <body>
006 <div id="{{mojit_view_id}}"
007 class="mojit">
008 <h2>This is Android</h2>
009 </div>
010 </body>
011 </html>
```

13 Test it out

You can test this out now by entering `http://localhost:8666/@helloMojit/index?device=android` `HYPERLINK "http://localhost:8666/@helloMojit/index" http://localhost:8666/@helloMojit/index?device=android` into the browser. If you get any errors then check your server window to see what response you are getting. Make sure all your routing is configured properly and that your controller names are correct.

14 Getting and setting cookies

To get and set cookies to persist user settings then all we need to do is adjust our `application.json` to contain all the code below. We use the `CookieMojit`, which is extended from the `HTMLFrameMojit`. This allows Mojito to do all the hard work for us!

```
001 [
002 {
003   "settings": [ "master" ],
004   "specs": {
005     "frame": {
006       "type": "HTMLFrameMojit",
007       "config": {
008         "child": {
009           "type": "CookieMojit"
010         }
011       }
012     }
013   }
014 }
015 ]
```

15 Setting a cookie

Setting the cookie within the controller is done by adding in an action like below, the same as you have done before. This can then be called whenever you need to store some data such as login or message preferences

```
001 YUI.add('CookieMojit', function(Y,NAME) {
002   Y.mojito.controllers[NAME] = {
003     init: function(config) {
004       this.config = config;
005     },
```

```
006
007   }
008 };
009 }, '0.0.1', {requires: []});
```

16 Main Cookie Set

Then we can add this to our `CookieMojit` action. As you can see, we just need to call the easy to remember `cookie.get` and `cookie.set` methods and supply them with a few parameters. Being able to perform fairly complex functions like this with so few lines highlights the power of the framework.

```
001 index: function(actionContext) {
002   var requestCookieValue = actionContext.cookie.
003   get('request_cookie');
004   actionContext.cookie.set("response_cookie",
005   "Cookie has been set");
006   actionContext.done(
007     {
008       title: "This is a cookie. Yum",
009       request_cookie_value: requestCookieValue
010     }
011   );
```

17 Cookie in view

Displaying the request cookie within the view is a simple matter of using the normal Mustache double braces and then adding the variable `'request_cookie_value'`. To show the response, cookie needs a few more lines of JavaScript as we shall see in the next

```
001 {{request_cookie_value}}
```

18 Response cookie

To display the response cookie we need to add a little JavaScript to our view and include `YUI.js`. The code below will display a pop-up within the browser with our cookie response value. You could also just use `jQuery` to attach it to a DOM element rather than using an alert.

```
001<script type="text/JavaScript" src="http://          yui.
      yahooapis.com/3.3.0/build/yui/yui-min.js"></
script> <script type="text/JavaScript">YUI().use('cookie',
'node', function(Y) {
002
003   Y.Cookie.set('request_cookie', 'request cookie
value');
004   function showResponseCookie() {
005     var responseCookieValue = Y.Cookie.
get('response_cookie');
006     Y.log('RESPONSE COOKIE VALUE: ' +
responseCookieValue);
007     alert('Response Cookie Value: ' +
responseCookieValue);
008   }
009   Y.on('domready', showResponseCookie);
010 });
011 </script>
```

19 Reading POST values

To be able to read values POSTed from a form is a common requirement for many web apps. To start off, set up a new function like below.

Notice we use the `getFromBody` method here, and then set up an empty array ready to store all our results into.

```
001 index: function(actionContext) {
002     var params = actionContext.params.getFromBody(),
003     paramsArray = [];
004
005
006 },
```

20 Pass POST values

Now within that method we add in our main function to deal with the POST and then return them. This method loops over each of our items and then adds them to our `paramsArray`. Then we pass them out using our `actionContext.done()` method. Again, this is a common task which without a framework can take quite a lot of effort to achieve.

```
001 Y.Object.each(params, function(param, key) {
002     paramsArray.push({key: key, value: param});
003 });
004 actionContext.done(
005     {
006         title: "Display POST values",
007         params: paramsArray
008     },
009     {name: 'index'}
010 );
```

21 Dealing with assets

To add assets such as CSS and images we can use Mojito's built-in functions. In our application.json we add in something similar to this. The code below defines our style and attaches an asset to it. In this case it's `style.css`. By doing this, the asset is now available to use anywhere within our app without the need to explicitly include it.

```
001 [
002 {
003     "settings": [ "master" ],
004     "specs": {
005         "style": {
006             "type": "HTMLFrameMojit",
007             "config": {
008                 "deploy": true,
009                 "title": "global assets",
010                 "child": {
011                     "type": "Style"
012                 },
013                 "assets": {
014                     "top": {
015                         "css": [
016                             "/static/global_assets/assets/style.css"
017                         ]
018                     }
019                 }
020             }
021         },
022     },
023     "staticHandling": {
024         "appName": "global_assets"
```

Code library

Database connection code

Sometimes we may need to use MySQL with Node.js. Luckily there is a module which does all the heavy lifting for us

We set up the method as normal within Mojito using `YUI.add`, then by declaring which Mojito we are using. Here it's our `helloMojit` we created last time.

```
001 YUI.add('helloMojit', function(Y) {
002
003     Y.mojito.controller = {
004         init: function(config) {
005             this.config = config;
006         },
007         index: function(ac) {
```

This line includes our module that we installed earlier. We don't need to perform any other configuration other to it than this.

```
007     var mysql = require('mysql');
008     var connection = mysql.createConnection({
009         host      : 'localhost',
010         user      : 'root',
011         password  : 'mypassword',
012     });
```

Looping over the array, we can reference the values to insert into the database by the array index number.

```
013     connection.connect();
014
015     connection.query('SELECT 1',
016         function(err, rows, fields) {
017             if (err) throw err;
018
019             console.log('Query result: ', rows);
020         });
021     connection.end();
```

Putting it all together

Using all the elements covered within this tutorial, you can see how it is possible to quickly deploy quite complex apps, which due to the power of Node.js can deal with a lot of input and output.

```
025 }
026 }
027 ]
```

22 Add in the asset routes

The routing file should include the style action and a request method for it. It's then easy to include this within your view using something similar to `e /static/global_assets/assets/style.css`. You could also use your controller to shorten this URI down a little.

```
001 [
002 {
003     "settings": [ "master" ],
004     "/": {
005         "call": "style.index",
006         "path": "/",
007         "verbs": ["get"]
008     }
009 }
010 ]
```

Check your PHP Code with CodeSniffer

Ensure your code meets standard coding guidelines using the impressive PHP CodeSniffer tool

tools | tech | trends A code editor such as Dreamweaver, Sublime or Eclipse, PHP CodeSniffer, PEAR **experts** Matt Gifford



Code, like any language, is something that should be easily readable by those who can understand it, and ideally, it should still be vaguely understandable by anyone who isn't fluent in all things 'dev'.

This stands particularly true as we all have our own way of writing – our own syntax, layouts and formatting preferences, and our own personal ticks and idiosyncrasies. This is normally easy to manage if working on your own, but as soon as you share code with a team of developers, each with their own style and way of doing things, it can get messy pretty quickly.

In this tutorial we will take a look at PHP CodeSniffer, an open-source tool that uses a number of standard coding guidelines against which you can test your code. You can also extend it to create your own custom standard guidelines. May your code be formatted and indented to pixel perfection!

01 Download PEAR

PEAR is a framework and distribution system for reusable PHP components, and stands for PHP Extension and Application Repository, and PEAR will help us download and configure the CodeSniffer package. Download the PEAR phar (PHP archive). Using Terminal, navigate into your home directory and execute a curl request to download the required application archive files.

```
001 sudo curl http://pear.php.net/go-pear.phar > go-pear.phar
```

02 PEAR installation

With the .phar package downloaded into your home directory, you now need to run the go-pear.phar script to complete the PEAR package installation process. The installation will display some install locations and config settings. Choose 1 to change the installation base setting to /usr/local/pear and press Enter to complete the procedure.

```
001> sudo php q go-pear.phar
```

03 PHP configuration

With the PEAR library downloaded and installed on your machine, we finally need to edit the php.ini configuration file to include a path reference to the PEAR libraries. Use the Terminal app to navigate to the .ini file and use a command line editor to include the following line to reference the library:

```
001 > sudo vi /etc/php.ini
002 include_path = ".:usr/local/pear/share/pear"
```

04 Path Variable

The PEAR package is now installed, but we have a long path name to reference when running pear commands in the Terminal. Edit your bash profile file, and add the 'export PATH' line to the bottom to add an environment variable to allow us to access PEAR without typing the complete directory location:

```
001 > sudo vi ~/.bash_profile
002 export PATH=/usr/local/pear/bin:$PATH
```

05 Install CodeSniffer

With PEAR installed, we can now download the CodeSniffer tool. Thankfully, PEAR makes this really easy for us. We simply need to type the following command into a Terminal window, and PEAR will download a copy of the application from its repository.

```
001 > sudo pear install PHP_CodeSniffer
```

06 Helping hands

We'll be running the CodeSniffer tool from a command line, so how do we find out what commands we can pass to it? Open a Terminal window and navigate to the location of your PHP webroot. Once inside the directory simply type in the shortcode command for CodeSniffer and hit enter to bring up the available commands.

```
001 phpcs --help
```

07 First Test

Go ahead and extract the sample files from the resource disc and place them directly in your PHP webroot. Let's run our first test on the entire directory, although we could specifically choose to test individual files if we wished. With Terminal open and in the webroot directory, call CodeSniffer to test the current directory.

```
001 > phpcs ./
```

08 Failure

Our sample file failed the default sniff tests for code layout, hinting and commenting standards. CodeSniffer will output a detailed level of information for each failure on a file-by-file basis, line-by-line, offering you the solution to remedy the errors and to ensure your code passes the tests.

```
001 FILE: /Websites/phptest/WebDesMag.php
002 -----
004 FOUND 2 ERROR(S) AFFECTING 2 LINE(S)
005 -----
006 10 | ERROR | @author tag comment indented incorrectly;
```


<Above>

- You can find out more about PEAR at pear.php.net, including a reference manual

<Below>

- When installed, add the path to the pear scripts to your bash profile

<Above>

- The PEAR installation procedure will provide you with installation options that you can change

<Left>

- Quickly access the Help options for valid CodeSniffer parameters using the command line interface

```
expected
007 3 spaces but
008 | | found 4
009 12 | ERROR | @link tag comment indented incorrectly; expected
5 spaces but
010 | | found 6
011 -----
```

09 Extra detail

The initial response from CodeSniffer tells us what's wrong, and on which line, in which document, which is great – and incredibly useful. We can, however, ask for more specific details through reporting options. We'll use one of the report options to include the source codes. Run the check again with the optional `-s` parameter:

```
001 > phpcs -s ./
002
003 FILE: /Websites/phptest/WebDesMag.php
004 -----
005 FOUND 2 ERROR(S) AFFECTING 2 LINE(S)
006 -----
007 10 | ERROR | @author tag comment indented incorrectly;
expected 3 spaces but
008 | | found 4 (PEAR.Commenting.FileComment.TagIndent)
009 12 | ERROR | @link tag comment indented incorrectly; expected
5 spaces but
010 | | found 6 (PEAR.Commenting.FileComment.TagIndent)
011 -----
```

“As soon as you share code with developers, it can get messy”

10 Finding issues

In this instance the fix is quite simple. The particular sniff tests we ran are quite strict on the spacing of tag comments. Open up the file `WebDesMag.php` and take a look at the top of the document to find the `@author` and `@link` comments, which have one extra space compared to the others.

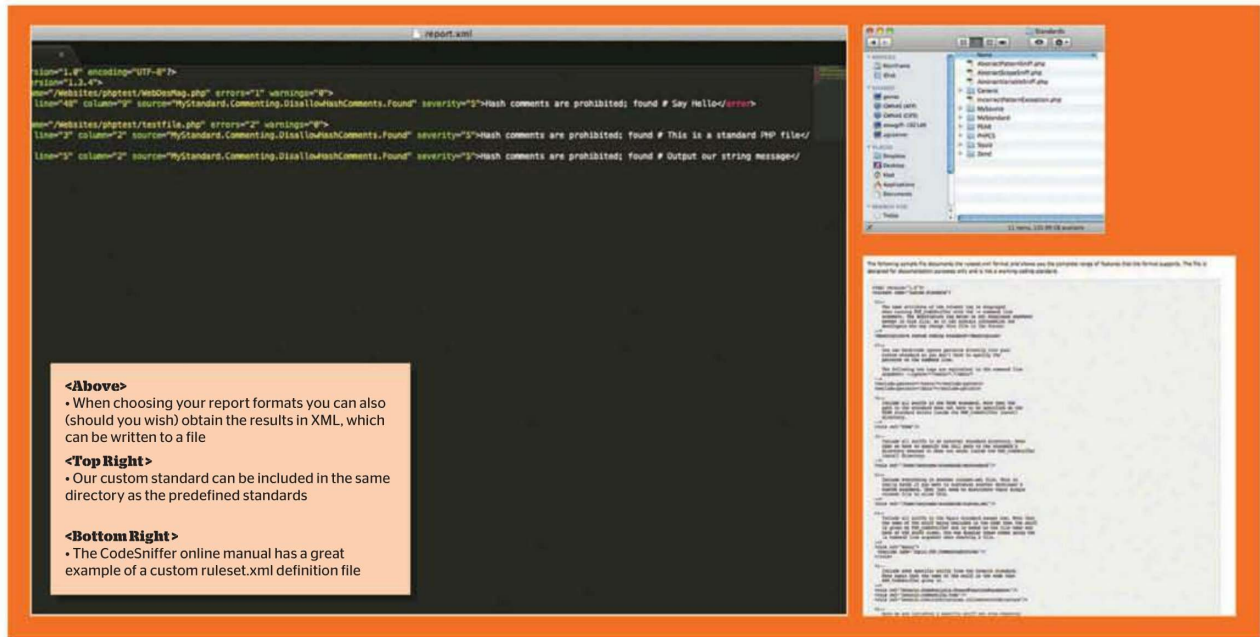
```
001 * @category PHP
002 * @package Web_Des_Mag
003 * @author Matt Gifford <myemail@mydomain.com>
004 * @license Enter a valid license here
005 * @link http://dev.monkeh.local/WebDes_Sniffer
006 */
```

11 Fixing problems

Remove the two extra spaces in the file (one for each of the problematic tag comments). This should bring the comments in line with the rest in the same comment block. Run the test again and you should now see nothing returned in the console, which is a good sign.

12 Changing standards

CodeSniffer comes prepackaged with a number of coding standards that we can use to perform the tests. Each one is tailored with slightly different tests and requirements for code. By default, the PEAR standard will be used. We can see what standards are installed and select a new default for testing.



```
001 > phpcs -i
002 The installed coding standards are MySource, PEAR, PHPCS,
    Squiz and Zend
003 > phpcs --config-set default_standard PHPCS
```

13 Reporting format

When we ran our previous tests in the last few steps we received a fairly simplistic report from the sniff tests, which was run by default. What we can do this time is set another configuration value to change the default reporting style we want to use. Let's change it to return detail using the summary format, which will provide us with the source for each error in a separate table.

```
001 > phpcs --config-set report_format=summary
```

14 Watching progress

The CodeSniffer tool, as you have seen, will output the results of any errors or warnings at the end of its cycle through the code. We can change this to show us what's happening and has been discovered as it runs through the code. To do so, simply change another configuration value via the command line.

```
001 > phpcs --config-set show_progress 1
```

15 Custom standards

As a tool to assist in coding guidelines, you can easily create your own coding standard to perform your own tests on your code. Each standard is a directory structure and an XML file containing test rule sets. Create the required directories for your custom standard within the CodeSniffer/Standards directory:

```
001 > cd /path/to/PHP_CodeSniffer/CodeSniffer/Standards
002 > mkdir MyStandard
003 > mkdir MyStandard/Sniffs
```

16 Create RuleSet

Now we need to create our ruleset.xml file, which can be found residing in our custom standard directory. At its most basic, this file will inform CodeSniffer that it contains sniff tests that can be run, but we can also extend it to select which tests from other standards we wish to run as part of our guidelines.

```
001 <?xml version="1.0"?>
002 <ruleset name="MyStandard">
003   <description>Our new custom coding standard.</description>
004 </ruleset>
```

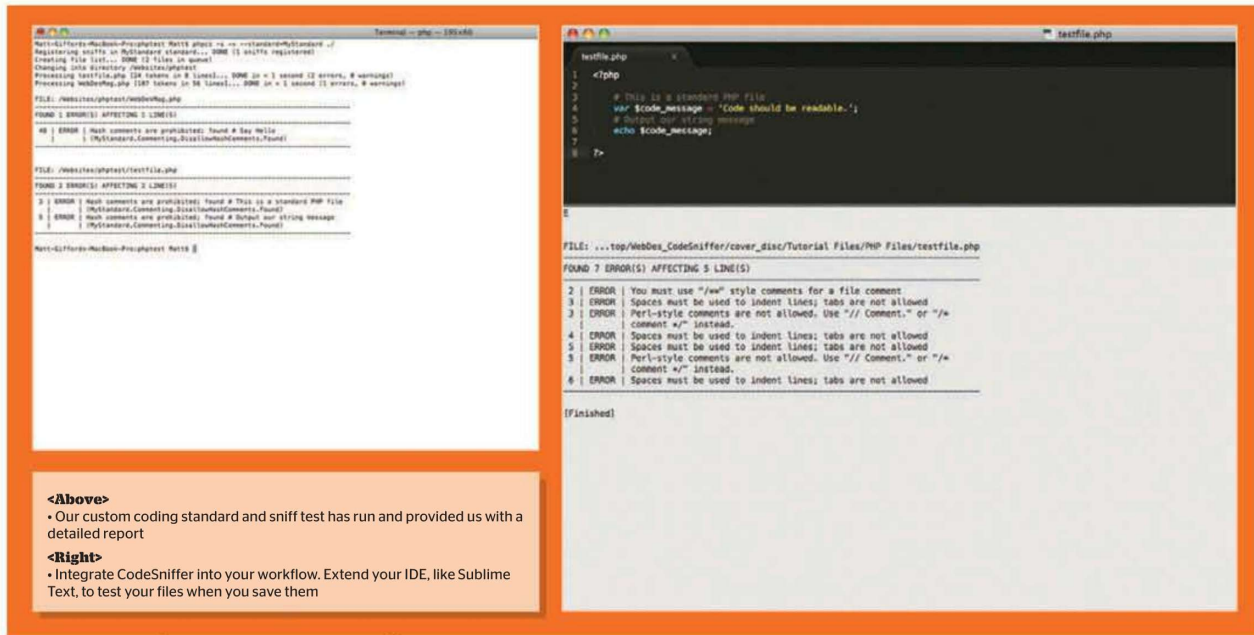
17 Adding rules

Let's add some of the existing standards in to our ruleset.xml definition file for use in our tests. We can pick entire standards including all underlying tests but excluding some specific sniffs, and in some cases we can overwrite default values to customise the testing boundaries.

```
001 <rule ref="PEAR"/>
002 <rule ref="Squiz">
003   <exclude name="Squiz.PHP.CommentedOutCode"/>
004 </rule>
005 <rule ref="Generic.Files.LineLength">
006   <properties>
007     <property name="lineLimit" value="90"/>
008     <property name="absoluteLineLimit" value="100"/>
009   </properties>
010 </rule>
```

18 New Sniff

As well as importing existing sniff tests from other standards, we can create our own for use in our custom standard definition. Each sniff is located in a sub-directory that relates to its category or function. Create a new file called DisallowHashCommentsSniff.php in MyStandards/Sniffs/Commenting. We can create the file comment block in the document.



Test before you commit

Whether you are working in a team or individually, you can ensure your code passes sniff tests before committing it to SVN using the Subversion pre-commit hook.

```
001 /**
002  * This sniff prohibits the use of Perl style hash comments.
003  *
004  * PHP version 5
005  *
006  * @category  PHP
007  * @package   PHP_CodeSniffer
008  * @author    Matt Gifford <myemail@mydomain.com>
009  * @license   http://matrix.squiz.net/developer/tools/php_cs/
    licence BSD Licence
010  * @version   SVN: $Id: coding-standard-tutorial.xml,v 1.9
    2008-10-09 15:16:47 cweiske Exp $
011  * @link      http://pear.php.net/package/PHP_CodeSniffer
012  * @var
```

19 Define class

Each sniff test needs to implement the `PHP_CodeSniffer_Sniff` interface to ensure that the correct libraries and packages are run when the tests are invoked. The class must also have a descriptive comment block above it for clear documentation and readability.

```
001 class MyStandard_Sniffs_Commenting_DisallowHashCommentsSniff
    implements PHP_CodeSniffer_Sniff
```

```
002 {
003
004 } // end class
```

20 Register function

Next we need to add the register method within the class, which allows the sniff to define which of the token types it wants to process in the test. When CodeSniffer encounters any of these while running the next sniff test, it will process the file and determine where that token type was found and inform us.

```
001 public function register()
002 {
003     return array(T_COMMENT);
004 } //end register()
```

21 Process function

We're nearly there, but we now need to add the process function. This takes a representation of the current file being checked and the position in the stack where all of the tokens were found. This will check for the existence of the disallowed comment and generate the required error output message and stack information.

```
001 public function process(PHP_CodeSniffer_File $phpcsFile,
    $stackPtr)
002 {
003     $tokens = $phpcsFile->getTokens();
004     if ($tokens[$stackPtr]['content'][0] === '#') {
005         $error = 'Hash comments are prohibited; found %s';
006         $data = array(trim($tokens[$stackPtr]
    ['content']));
007         $phpcsFile->addError($error, $stackPtr, 'Found',
    $data);
008     }
009 } //end process()
```

22 Test File

With our new sniff written in our custom standard, let's create a simple PHP file to test the output of our sniff. This will contain a number of 'illegal' hash comments, which our sniff will be looking for. Create this file in the PHP webroot directory in which we are checking.

```
001 <?php
002
003 # This is a standard PHP file
004 var $code_message = 'Code should be readable.';
005 # Output our string message
006 echo $code_message;
007
008 ?>
```

23 Run sniffs

With our test file in place, let's run CodeSniffer using our custom coding standard. We can either set it as the default standard or define it as an argument as part of the command line request. We'll also set an optional parameter to obtain verbose output for more information.

```
001 > phpcs -s -v --standard=MyStandard ./
```

24 Check output

The addition of the verbose parameter gives us a greater level of understanding as to what is happening when CodeSniffer performs the tests. We can see from the output via the command line how quickly the sniff tests were performed and how many tokens were found in each file.

```
001 Registering sniffs in MyStandard standard... DONE
(1 sniffs registered)
002 Creating file list... DONE (2 files in queue)
003 Changing into directory /Websites/phptest
004 Processing testfile.php [24 tokens in 8 lines]...
DONE in < 1 second (2 errors, 0 warnings)
005 Processing WebDesMag.php [107 tokens in 56
lines]... DONE in < 1 second (1 errors, 0 warnings)
```

25 Sniff success

Our custom standard and sniff tests were processed against the files in the specified directory, and we can see from the results that the prohibited hash comments were found in our test file. We can now easily fix our code.

```
001 FILE: /Websites/phptest/testfile.php
-----
002 FOUND 2 ERROR(S) AFFECTING 2 LINE(S)
003 -----
004 3 | ERROR | Hash comments are prohibited; found
    # This is a standard PHP file
005 |         | (MyStandard.Commenting.
    DisallowHashComments.Found)
006 5 | ERROR | Hash comments are prohibited; found
    # Output our string message
007 |         | (MyStandard.Commenting.
    DisallowHashComments.Found)
008 -----
```

Code library In Detail

Let's take a closer look at some of the techniques used by default sniff tests in CodeSniffer

This particular sniff is currently searching for a number of token types within each of the processed files.

```
001 public function process(PHP_CodeSniffer_
File $phpcsFile, $stackPtr)
002 {
003     $find = array(
004         T_COMMENT,
005         T_DOC_COMMENT,
006         T_CLASS,
007         T_FUNCTION,
008         T_OPEN_TAG,
009     );
```

To assist in formatting of code and readability for consistency, this sniff checks for additional blank line requirements.

```
001 // Exactly one blank line before tags.
002 $params = $this->commentParser-
>getTagOrders();
003 if (count($params) > 1) {
004     $newlineSpan = $comment->getNewlineAfter();
005     if ($newlineSpan !== 2) {
006         $error = 'There must be exactly one blank
line before the tags in function comment';
007         if ($long !== '') {
008             $newlineCount += (substr_count($long,
009             $phpcsFile->eolChar) - $newlineSpan + 1);
010         }
011         $phpcsFile->addError($error,
012         ($commentStart + $newlineCount),
013         'SpacingBeforeTags');
014     }
015 }
016 }
```

CodeSniffer tests are thorough and can be very strict on the layout of code and the number of spaces between tokens.

```
001 if ($spaceBeforeVar !== 1 &&
$spaceBeforeVar !== 10000 &&
$spaceBeforeComment !== 10000) {
002     $error = 'Expected 1 space after the
longest type';
003     $this->currentFile->addError($error,
$longestType,
004     'SpacingAfterLongType');
005 }
006
007 if ($spaceBeforeComment !== 1 &&
$spaceBeforeComment !== 10000) {
008
009     $error = 'Expected 1 space after the
longest variable name';
010     $this->currentFile->addError($error,
$longestVar,
011     'SpacingAfterLongName');
012
013 }
```

Not just for PHP
Although CodeSniffer is used primarily to test PHP files, you can use the tool to perform sniffs against XML and JavaScript files too.

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Kris Jeary (Squiders)

web www.squiders.com



Current role Owner, designer & developer at Squiders Web Design
Education Twelve years experience
Expertise Hand coding, HTML, CSS, PHP, SQL, ASP.NET
Clients Ralph Steadman, TopDogJobs, Maidstone Hockey Club, Kent County Council, O&L Hi-fi, Ionzero, British Wireless for the Blind Fund
Twitter @kris_jeary

Jeary stumbled into web design completely by accident some 14 years ago when presented with a PC in a job where there was little else to do than surf the - still young, - Internet. An artistic child that also had a love for logic puzzles, web design just made perfect sense to him.

Six years on, and after a few jobs with web design agencies, he set up Squiders Web Design to remove the commuting from his life. 2012 sees Squiders well-established and respected and doing business from his shed in the garden in Kent.

A self-confessed coding snob, Jeary refuses to use Dreamweaver and hand codes all his sites in a basic HTML editor, which he feels gives him the freedom to design without the

limitations of a toolbar. His design process involves first paper and pen, and then goes straight into the code, he tells us that his Photoshop skills are mostly non-existent.

If there is a theme to his work it is one of captivating imagery with minimal amounts of text on a page, his belief that this leads to a more engaging experience for everyone is unshakable. As a standards lover he enjoys nothing more than experimenting with CSS and jQuery, as well as getting technical with SQL, PHP and ASP.NET.

When he is not designing and developing websites, Kris likes to spend all his spare time with his wife and children, and has been known to take time off to watch the cricket at every available opportunity.

01

The site acts as a central hub for all of Mooli's online social networks. It includes Integrated Flickr, YouTube, SoundCloud and Tumblr pages with a fullscreen video.

02

The site uses big background images to allow the visitor to get a taste of the care and love that goes into every single element of work.

03

A corporate site with added humour. The site uses characters based on Ionzero's management and staff to add a more friendly and welcoming feel to the site.

04

This is a site for the legendary illustrator and cartoonist Ralph Steadman. The shop was written from the ground up and uses a minimalist approach to showcase the artist's merchandise and memorabilia.



04 www.ralphsteadmanshop.com

05

A recruitment site with a minimalist approach, and stock photos of people shaking hands are nowhere to be seen.



05 www.topdogjobs.com





02 Client mock-up

03 www.gamemedic.com (no longer live)

04 iOS app

01

So-Gnar was designed to represent cleanliness and simplicity. The three-column design is the site's call to action that easily informs the user of what is going and what the site has to offer.

03

The idea behind this site's design was to give its readers a 'magazine-like' feeling. The design utilised dark colours, which contrast to put more emphasis on images and text.

02

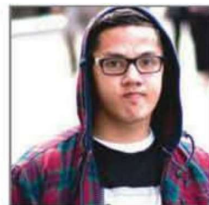
The Game Medic site was designed around being a one-page site, using parallax scrolling and colours purposely implemented to catch a user's attention - depending on what section of the page they were visiting. The site was built using CSS3 and JavaScript so that the parallax effect could be accomplished.



01 www.so-gnar.com

Matthew Stenquist

web www.dig.ital.me



Current role	Student & web ninja
Education	Associates of Science degree in Game Production
Expertise	WordPress, Joomla, HTML, CSS3, JavaScript, PHP, AS3, Objective-C, Ruby on Rails, Photoshop CS6, After Effects CS5
Clients	So-Gnar, Devour-Bakery, Cathedral, Andrew Heard
Twitter	@MattStenquist

Matthew Stenquist is a nineteen-year-old web designer and front-end developer fuelled by sunshine and jellybeans. He coined the term 'web ninja' because he is a jack of all trades - a web designer/developer and some-time independent game developer.

He has been designing and developing websites since he was nine, and has had a fascination for science, technology, and game development ever since. Matthew started building sites through playing online games, setting up clan forums and various game sites.

Later Matthew's obsession with gaming earned him a qualification in game design at 18, and he is currently taking classes in Computer Science and Applied Mathematics.

Matthew believes the most intriguing aspect of being a web designer is the ability to constantly adapt to new trends, design styles, techniques, and to never stay content.

Much of his inspiration is drawn from experimental design using the latest technologies, video games, and the action sports industry. Matthew spent many of his years as an aspiring professional snowboarder where he was given the opportunity to master web design by building and designing sites for various sports brands at a young age.

He currently resides in Los Angeles, CA, and Denver, CO, so his time is split between living in the bustling urban sprawl, and playing in the snow in the Rocky Mountains.

04

🔥 The idea behind Simple Games was to put an emphasis on the Apps, and to give the site an inviting and charming feel that would be engaging for users 🌈

Steve Belovarich

web stephenbelovarich.com



Current role Freelance web designer/video pro
Education MFA Computer Art, Syracuse University / BS Electronic Art, Rensselaer
Expertise HTML5, CSS3, jQuery, JavaScript, PHP, WordPress, Photoshop
Clients Tanja Maria Skincare, PRJCTS, Zodiac Baby, VivrantThings, Circa App
Twitter @iplayitofflegit

Steve Belovarich is an independent designer/developer based in Los Angeles, CA. He started writing HTML as a teenager in 1997, then learned how to design and code interactive exhibits while studying Electronic Art at Rensselaer. At Syracuse University, he created the American Dream Machine, an ATM he hacked into a device that downloaded images from the Internet and figured out your American dream. He now focuses on commercial web design and video production, and is passionate about creative coding.

Steve is a big proponent of open-source web technologies, and is very excited to see the industry move away from Flash. Steve has spent the last four years honing his abilities in HTML, CSS, JavaScript and PHP, and is expanding his skills to include HTML5 Canvas

Drawing using three.js. He finds inspiration in clean, minimal and easy-to-navigate web apps.

You will usually find him designing and developing HTML5 Websites, WordPress Themes and eCommerce templates. He also tweets and blogs about Web 3.0. Steve has recently created websites for the band PRJCTS, Zodiac Baby and Tanja Maria Skincare.

Steve combines his video production and web design skills to animate objects with jQuery and CSS3. He offers an all-in-one creative solution for his clients. You can also find him helping out on a Hollywood set or in the editor's seat cutting video with Final Cut Pro X. Steve has recently published his new portfolio online at stephenbelovarich.com, and is currently taking on freelance work while looking for a full-time job.



01 prjctsmusic.com



02 zodiacbaby.com



03 vivrantthings.com



04 tanjamaria.com



05 stephenbelovarich.com

01

The PRJCTS music group site makes great use of fullscreen HTML5 Video backgrounds to promote its product

02

Zodiac Baby uses a big central product image to instantly inform the user of the natural and organic products on offer.

03

Vivrant Things is a minimalist WordPress theme that uses CSS3 ribbons to add texture and depth to the menu.

04

The Tanja Maria skincare site is a simple and functional eCommerce design that concentrates on selling the products.

05

Belovarich's portfolio uses background images that enforce the skills on offer

web NEXT ISSUE
designer

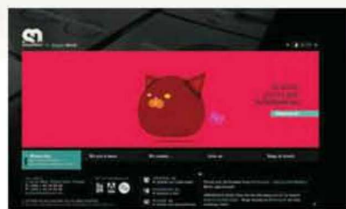
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TREND MAP

Hotbeds of worldwide web design

Athens

Searching for design deities in the city of Athena



The market has grown to realise the need for cutting-edge services

1 Red Design Consultants

www.reddesignconsultants.com

Red Design Consultants is the leading Greek branding company based in Athens, working passionately in the fields of marketing, communication, graphic, product, and environmental design. Creator of the emblem of 2004 Athens Olympic Games, Red Design Consultants has won over 120 international awards for its services since 1992, having contributed to the development of major Greek and international brands with a worldwide profile.



Athens is a vibrant cultural capital, thriving on its inherent antitheses and creating passionately despite the crisis striking the country. As the city has grown to host almost half of Greece's population, it is inevitably the hive of talent and creativity that runs behind the Greek design industry.

Big agencies like the Red Design Consultants that paved the field a couple of decades ago keep setting the pace, while new agencies populate the scene, making Athens an exciting contemporary design hub.

Over the past few years, many new creative agencies have sprung up as a younger generation of designers gradually enforce the Greek branding and design field, and the market has grown to realise the need for professional, cutting-edge services. Small-scale offices staffed by passionate and internationally 'bred' creators produce some distinctive work that stands out with originality, fuelled by the talent and the drive to bypass a rather unfriendly social, political and economic atmosphere due to the crisis ravaging the country - aiming to make the difference and create even more outstanding products that will equally address the local and the international networks.

Greek clients are more than ever seeking high-quality platforms that create unique environments around their products and services, and are more than willing to embrace vanguard design, innovative ideas, technology and environment-friendly orientations, as well as to tap new talent.

Furthermore, there is an interesting tendency to build on the distinctive essence of the Greek visual culture - a distinctive aesthetic recognised the world over - giving it a refreshing perspective that represents a digital brand of Hellenic originality on an international level. A flourish of interest in architecture, urban planning, environmental awareness and a more holistic approach to branding, bringing together web and graphic design with innovative applications, client services and cultural events, comprises a new era of creativity and collaborations within the Athens design scene - all because of its unique combination of historical creativity, entertainment resources and insatiable appetite for innovation.

2 Eosnet

www.eosnet.gr

Giorgos Selimis founded EOSNET in 2000 and currently serves as its creative director. The agency describes itself as an intelligent creative agency that is driven by the pursuit of classic, modern and iconic visual ideas that encapsulate its clients' ambition. The agency provides a host of service including website design, intranet applications, branding and print.



3

busybuilding

www.busybuilding.com

busybuilding is a multi-disciplinary design agency based in Athens, founded in 2007 by Dimitris Gkazis. busybuilding's diverse team of specialised experts consists of creators and technologists working to build brands, focusing on the creation and implementation of contemporary visual communication concepts through print, spatial and digital design services.



4

k2design

www.k2design.gr

Established in 1988 by Yannis Kouroudis, k2design

consists of a team of sixteen specialists and a number of external associates, offering unique and highly creative solutions to the communicative needs of its clients. It offers complete services of branding and design, the study and design of corporate identity, and product communication through conventional and digital means.



5

YALOS Branding Intelligence

www.yalosbranding.com

YALOS Branding Intelligence is a company made up of branding professionals established in 1994. During the last five years, YALOS Branding Intelligence has established an extensive network of expert branding agencies, providing expertise on an international level to clients including JTI, ICI Akzo Nobel, J&P International, Pierre Fabre, WWF International and L'Oreal, among others.



Athens has been inhabited for over 5000 years and became the capital of Greece in 1833

Recommended hotspots



Gina Senduka,
managing director
The Benaki Museum
www.benaki.gr

The Benaki Museum is constituted by a complex of buildings exhibiting a vast array of collections in various Athens locations. The new building at 138 Pireos Street is the perfect spot to see the most exciting contemporary art exhibitions and events.



Rodanthi Senduka,
creative director
Yasu frozen yogurt
The Mall Athens, 151 22 Maroussi

Yasu is the top Greek frozen yogurt in town. The Yasu shop at The Mall Athens is characterised by smart architectural design exuding an unpretentious and confident look, and discreetly conveying the 'Greekness' of the brand.



Despoina Sevasti,
assistant creative director
www.sgt.gr

The Onassis Cultural Centre is Athens' new cultural space, hosting events across the whole spectrum of the arts. The building reflects the intense attic light and creates the impression from afar of a gentle wave, while the top storey has breath-taking views.

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- **Unlimited bandwidth**
- **Unlimited web space**
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NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
1&1 Internet Ltd. www.1and1.co.uk	1&1 Starter (Linux)	0844 335 12 11	£29.88	5GB	Unlimited	1,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Standard (Linux)	0844 335 12 11	£59.88	50GB	Unlimited	3,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Standard (MS)	0844 335 12 11	£71.88	50GB	Unlimited	3,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Unlimited (Linux)	0844 335 12 11	£83.88	Unlimited	Unlimited	5,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Unlimited (MS)	0844 335 12 11	£107.88	Unlimited	Unlimited	5,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Business (Linux)	0844 335 12 11	£119.88	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Business (MS)	0844 335 12 11	£155.88	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
111WebHost.com http://111webhost.com	Unlimited Web Hosting Pack	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Starter Web Hosting Pack	N/A	£30	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Budget Web Hosting Pack	N/A	£12	1GB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
	WordPress Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Drupal Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Joomla! Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	osCommerce Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	ZenCart Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
123-reg (www.123-reg.co.uk)	Starter	0845 859 0018	£29.88	1GB	5GB	20	✓	✓	✓	✓	✓	✓	✓	✓
	Plus	0845 859 0018	£59.88	5GB	50GB	500	✓	✓	✓	✓	✓	✓	✓	✓
	Pro	0845 859 0018	£107.88	10GB	100GB	750	✓	✓	✓	✓	✓	✓	✓	✓
	Bus Pro	0845 859 0018	£179.88	20GB	Unlimited	1,000	✓	✓	✓	✓	✓	✓	✓	✓
	Plus (MS)	0845 859 0018	£59.88	2GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Pro (MS)	0845 859 0018	£107.88	5GB	50GB	500	✓	✓	✓	✓	✓	✓	✓	✓
	Bus Pro (MS)	0845 859 0018	£179.88	10GB	150GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
	Light User	0870 321 2020	£45	20MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	✓
	Everyday	0870 321 2020	£100	200MB	10GB	15	✓	✓	✓	✓	✓	✓	✓	✓
	Business/Pro	0870 321 2020	£275	500MB	20GB	50	✓	✓	✓	✓	✓	✓	✓	✓
	JAVA Tomcat	0870 321 2020	£300	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	✓
	ASP.Net	0870 321 2020	£275	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	✓
4D Data Centres (www.4dhosting.com)	Bronze Package	0845 166 8386	£40	10MB	500MB	2	✓	✓	✓	✓	✓	✓	✓	✓
	Silver Package	0845 166 8386	£64.99	20MB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
	Gold Package	0845 166 8386	£79.99	50MB	2GB	50	✓	✓	✓	✓	✓	✓	✓	✓
	Titanium Package	0845 166 8386	£149.99	500MB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Reseller Package	0845 166 8386	£299.99	1GB	10GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
	Home	N/A	£40	500MB	5GB	5	✓	✓	✓	✓	✓	✓	✓	✓
	Business	N/A	£50	1GB	20GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	eCommerce	N/A	£100	2GB	40GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Blacknight (www.blacknight.com)	Professional	N/A	£150	3GB	60GB	300	✓	✓	✓	✓	✓	✓	✓	✓
	Minimus	35359 918 3072	£45	10GB	200GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Medius	35359 918 3072	£79	20GB	400GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Maximus	35359 918 3072	£45	30GB	600GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Starter Linux	N/A	£130	2,000MB	2,000MB	10	✓	✓	✓	✓	✓	✓	✓	✓
	Starter Windows	N/A	£20	2,000MB	2,000MB	10	✓	✓	✓	✓	✓	✓	✓	✓
	Business Linux	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✓	✓	✓	✓
	Business Windows	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✓	✓	✓	✓
Daily Internet (www.daily.co.uk)	Ultimate Linux	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Ultimate Windows	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Entry	0845 466 2100	£19.28	500MB	5GB	75	✓	✓	✓	✓	✓	✓	✓	✓
	Home	0845 466 2100	£50.90	3GB	30GB	30	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Business	0845 466 2100	£53.94	12GB	150GB	600	✓	✓	✓	✓	✓	✓	✓	✓
	Business Plus	0845 466 2100	£77.94	24GB	250GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Starter	0844 372 9848	£30	3GB	20GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
	Home	0844 372 9848	£40	10GB	50GB	10,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Business	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓


Featured host of the month: **Blackfoot Hosting** www.blackfoot.co.uk



Offering more reasons for choosing one of the listed providers

Blackfoot is an experienced UK-based web-hosting provider with a proven pedigree in offering hosting and domain name registration services since 1999. Specialising in Linux-based servers, housed across three London data centres, Blackfoot promises 24/7 monitoring and a dedicated support team to guarantee uptime

and first-class delivery. Hosting options are available in five flavours ranging from the entry-level Home solution for £40 per year, up to the powerful eCommerce, Professional and Partner packages priced between £100-200. All come with access to the feature-packed cPanel control panel for intuitive maintenance.

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
Designwasp (http://designwasp.com)	Windows Unlimited	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Windows Home	0844 372 9848	£40	10GB	50GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	CheapHost	0844 372 9848	£10	300MB	100MB	5	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Personal	01865 589 990	£12	1GB	Unlimited	10	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Personal Plus	01865 589 990	£48	Unlimited	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Business	01865 589 990	£108	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Business Professional	01865 589 990	£132	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Bronze Linux	0191 261 2252	£30	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Gold Linux	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Bronze Windows	0191 261 2252	£30	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Gold Windows	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Reseller Unix	0845 226 5566	£399.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Reseller Windows	0845 226 5566	£499.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Enterprise	0845 226 5566	£89.99	1GB	2GB	250	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Commerce	0845 226 5566	£179.99	2GB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Designer	0845 226 5566	£119.99	1GB	2GB	250	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Developer	0845 226 5566	£259.99	2GB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Starter	0844 999 4100	£23.88	1GB	25GB	10	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Personal	0844 999 4100	£59.88	2.5GB	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Expert	0844 999 4100	£95.88	5GB	Unlimited	250	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Virtual	0844 999 4100	£227.88	50GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase (www.equipphase.net)	Bronze	0121 314 4865	£30	200MB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase (www.equipphase.net)	Silver	0121 314 4865	£42	400MB	5GB	20	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase (www.equipphase.net)	Gold	0121 314 4865	£72	800MB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase (www.equipphase.net)	Platinum	0121 314 4865	£114	1,200MB	40GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Email Only	02380 249 823	£40	1GB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Essential	02380 249 823	£75	2GB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Superior	02380 249 823	£140	5GB	10GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Premium	02380 249 823	£250	10GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Starter	N/A	£29.99	500MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Home	N/A	£54.99	2.5GB	30GB	50	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Business	N/A	£79.99	6.5GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	eCommerce	N/A	£159.99	30GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Giacom (www.giacom.com)	Business Pro	0800 542 7500	£199	100MB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
 Fasthosts www.fasthosts.co.uk	Personal Standard	0844 583 0777	£53.88	5GB	Unlimited	500	✓	✓	✓	✓	✓	✓	✓	✓
	Business Standard	0844 583 0777	£95.88	25GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✓
	Business Premium	0844 583 0777	£173.88	50GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	WD Starter Reseller	0844 583 0777	£149.99	20GB	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✓
Advanced Reseller		0844 583 0777	£199.99	Unlimited	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Starter Professional	0845 644 7750	£29.80	2.5GB	10GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Home Professional	0845 644 7750	£89.99	10GB	50GB	10,000	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Business Professional	0845 644 7750	£129.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Reseller Professional	0845 644 7750	£299.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Silver	0808 180 1880	£79.50	150MB	3GB	5	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Gold	0808 180 1880	£139.50	300MB	5GB	10	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Gold Plus	0808 180 1880	£189.50	450MB	10GB	30	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Platinum	0808 180 1880	£359.50	600MB	20GB	50	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Platinum Plus	0808 180 1880	£599.50	1.2GB	40GB	10	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Email Plus	0808 180 1880	£49.95	50MB	N/A	5	N/A	N/A	N/A	✓	✓	✓	✓	✓
ICUK (www.icukhosting.co.uk)	Professional	0845 009 9175	£30	250MB	1GB	50	✓	✓	option	✓	✓	✓	✓	✓
ICUK (www.icukhosting.co.uk)	Advanced	0845 009 9175	£50	2GB	2.5GB	150	✓	✓	option	✓	✓	✓	✓	✓
ICUK (www.icukhosting.co.uk)	Enterprise	0845 009 9175	£80	2GB	500MB	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK (www.icukhosting.co.uk)	Professional Plus	0845 009 9175	£90	500MB	5GB	100	✓	✓	option	✓	✓	✓	✓	✓
ICUK (www.icukhosting.co.uk)	Premium Plus	0845 009 9175	£150	1GB	12.5GB	500	✓	✓	option	✓	✓	✓	✓	✓
ICUK (www.icukhosting.co.uk)	Enterprise Plus	0845 009 9175	£300	2GB	20GB	Unlimited	✓	✓	option	✓	✓	✓	✓	✓



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Continued...

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
ICUK www.icukhosting.co.uk	Reseller Windows	0845 009 9175	£200	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Reseller Linux	0845 009 9175	£200	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Reseller Enterprise	0845 009 9175	£500	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Mail - M105	0800 043 0153	£15.17	256MB	3GB	50	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Home - H25	0800 043 0153	£24.47	1GB	8GB	50	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Professional - P55	0800 043 0153	£45	2GB	15GB	75	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Reseller - R25	0800 043 0153	£97.88	2GB	30GB	250	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Reseller - R105	0800 043 0153	£271.60	4GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Blog	01438 342 490	£20	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Starter	01438 342 490	£30	1GB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Starter	01438 342 490	£30	1GB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Dynamic	01438 342 490	£50	2GB	2GB	20	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Premium	01438 342 490	£80	5GB	5GB	50	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Unlimited	01438 342 490	£120	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Budget (Linux)	07891 235858	£11.88	1GB	1GB	500	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Home (Linux)	07891 235858	£23.88	1GB	10GB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Pro (Linux)	07891 235858	£41.88	50GB	50GB	20,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Unlimited (Linux)	07891 235858	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	Windows Home	07891 235858	£17.88	2GB	2GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	Windows Unlimited	07891 235858	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Media Temple (http://mediatemple.net)	Shared-Server Pro	+1 310 841 5500	£64	2GB	1TB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Media Temple (http://mediatemple.net)	Shared-Server Advanced	+1 310 841 5500	£109	5GB	1.5TB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
NameHOG Affordable Internet Solutions www.namehog.net	EMAIL ONLY	01604 212 904	£11.99	2.5GB	15GB	10	✓	✓	✓	✓	✓	✓	✓	✓
	STARTER	01604 212 904	£36.99	10GB	150GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	HOME PRO	01604 212 904	£59.99	25GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	BUSINESS	01604 212 904	£109.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	StartUp Plus	0845 363 3632	£89.99	500MB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business	0845 363 3632	£149.99	2,000MB	20GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business Plus	0845 363 3632	£89.99	3,000MB	30GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer	0845 363 3632	£239.88	1GB	20GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer Plus	0845 363 3632	£479.88	Unlimited	30GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera www.netcetera.co.uk	DEVELOPER	0800 061 2801	£32.89	1GB	Unlimited	500	✓	✓	✓	✓	✓	✓	✓	✓
	ONE	0800 061 2801	£109.99	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
	RESELLER	0800 061 2801	£274.89	Unlimited	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
	VM500 Server	0800 061 2801	£300	20GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	2200DC Server	0800 061 2801	£720	160GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	3000DC Server	0800 061 2801	£1,200	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	2600QC Server	0800 061 2801	£1,800	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Shared 100	0207 1000 424	£60	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
	VS100	0207 1000 424	£600	5GB	5GB	5	✓	✓	✓	✓	✓	✓	✓	✓
	VS200	0207 1000 424	£1,000	10GB	10GB	10	✓	✓	✓	✓	✓	✓	✓	✓
	VS300	0207 1000 424	£2,000	15GB	50GB	20	✓	✓	✓	✓	✓	✓	✓	✓
	Dedicated Servers	0207 1000 424	£3,000+	73GB+	1,500GB	100+	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Email	N/A	£25	100MB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Play	N/A	£40	100MB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Plus	N/A	£65	750MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Power	N/A	£95	2GB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	R3 Reseller	N/A	£660	10GB	50GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Starter	0843 289 4625	£18	1GB	Unlimited	10	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Business	0843 289 4625	£59.88	10GB	Unlimited	100	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Premium	0843 289 4625	£107.88	100GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 1	0800 321 7788	£49	10MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 2	0800 321 7788	£69	20MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓

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NAME AND URL

PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
Skymarket (www.skymarket.co.uk)	Premium 1	0800 321 7788	£99	25MB	2GB	1	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Premium 2	0800 321 7788	£149	50MB	2GB	1	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO BasicWeb	00800 8007 0070	£48	2GB	Unlimited	1,000	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO PowerWeb	00800 8007 0070	£72	6GB	Unlimited	2,000	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO AdvancedWeb	00800 8007 0070	£120	20GB	Unlimited	4,000	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO EnterpriseWeb	00800 8007 0070	£180	50GB	Unlimited	6,000	✓	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Trial (3 month)	0844 941 1000	N/A	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Starter	0844 941 1000	£23.88	500MB	Unlimited	20	✓	Option	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Personal	0844 941 1000	£41.88	3GB	Unlimited	500	✓	Option	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Plus	0844 941 1000	£71.88	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Multisite	0844 941 1000	£137.88	20GB	Unlimited	Unlimited	✓	Option	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Email	08445 67 69 71	£18	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Windows Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Linux Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	eCommerce	08445 67 69 71	£90	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	SiteBuilder	08445 67 69 71	£12	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Switch Standard	0151 236 9111	£159	1GB	50GB	500	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Switch Business	0151 236 9111	£249	10GB	150GB	1500	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Business Pro	0151 236 9111	£348.96	20GB	300GB	5000	✓	✓	✓	✓	✓	✓	✓
thename.co.uk (www.thename.co.uk)	Parking	0870 765 6364	£52.88	25MB	500MB	15	✓	✓	✓	✓	✓	✓	✓
thename.co.uk (www.thename.co.uk)	Forwarding	0870 765 6364	From £15	N/A	500MB	N/A	✓	✓	✓	✓	✓	✓	✓
thename.co.uk (www.thename.co.uk)	Hosting	0870 765 6364	From £7.50	N/A	N/A	N/A	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	Entry	0844 884 9100	£25	100MB	1GB	Unlimited	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	Home	0844 884 9100	£50	500MB	5GB	Unlimited	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	HomePro	0844 884 9100	£100	1GB	10GB	Unlimited	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	Business	0844 884 9100	£150	2GB	20GB	Unlimited	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	BusinessPro	0844 884 9100	£250	5GB	50GB	Unlimited	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Basic55	0845 641 0776	£24	100MB	1,500MB	25	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Standard55	0845 641 0776	£45	200MB	3,000MB	50	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Business55	0845 641 0776	£70	500MB	7,500MB	100	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Advanced55	0845 641 0776	£110	1,000MB	15,000MB	200	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Basic	0208 144 7057	£47.88	2GB	10GB	10	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Plus	0208 144 7057	£71.88	4GB	100GB	100	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Extra	0208 144 7057	£119.88	unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Professional	0845 130 1602	£107.40	5GB	50GB	1,000	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Business	0845 130 1602	£179.40	10GB	150GB	1,500	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Developer	0845 130 1602	£227.40	20GB	300GB	5,000	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Reseller	0845 130 1602	£329.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Starter	0844 358 1450	£69.95	1GB	25GB	100	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Professional	0844 358 1450	£149.95	4GB	100GB	500	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Starter Reseller	0844 358 1450	£199.95	5GB	25GB	500	✓	✓	✓	✓	✓	✓	✓
 Zen Internet www.zen.co.uk	Bronze (Linux)	0845 058 9000	£47.88	2GB	20GB	10	✓	✓	✓	✓	✓	✓	✓
	Silver (Linux)	0845 058 9000	£95.88	5GB	50GB	25	✓	✓	✓	✓	✓	✓	✓
	Gold (Linux)	0845 058 9000	£143.88	10GB	100GB	50	✓	✓	✓	✓	✓	✓	✓
	Platinum (Linux)	0845 058 9000	£239.88	50GB	250GB	100	✓	✓	✓	✓	✓	✓	✓
	Reseller (Linux)	0845 058 9000	£479.88	150GB	500GB	250	✓	✓	✓	✓	✓	✓	✓
	Designer (Windows)	0845 058 9000	£59.88	2GB	20GB	-	✓	✓	✓	✓	✓	✓	✓
	Developer (Windows)	0845 058 9000	£179.88	10GB	100GB	-	✓	✓	✓	✓	✓	✓	✓

Golden rules to top hosting

We identify and explain the key criteria for success...

1

The best resources for you

Selecting your ideal package is largely determined by the kinds of resources and quantity of features you require from your hosting solution. Key criteria like web space and monthly bandwidth are important for those services likely to be subjected to heavy amounts of traffic, which is why package solutions for enterprise applications are typically much more expensive. The general rule of thumb is not to buy more than you need or underestimate potential requirements...

2

Competitive and reliable

The hosting market is big business and hosting providers do try to drive prices down in a bid to entice your custom. Use our chart to compare costs, but be sure to visit the vendor websites to keep track of the latest deals, as they change. Remember that low price should not always be a deciding factor and that paying a premium for a more reliable, trusted and experienced vendor can offer you much better value for money in the long term.

3

Putting you in control

Modern hosting is all about giving customers the power to set up, monitor and maintain their web space with minimal fuss. Most commercial vendors offer access to award-winning and intuitive control panels that enable you to log in remotely and intuitively tweak your account, without the need to relay complicated instructions down the phone. Be sure to find out from your potential host as much as you can about the control panel and request a demo.

4

Fantastic customer support

If all else fails and you need some extra help to get your hosting back online, then a commitment to future customer support is key. Many vendors offer a service-level agreement which outlines what you can expect here, however most will be more explicit about whether phone support is included or email contact is preferred. Think about what you need for peace of mind and factor good, comprehensive technical support against the price.

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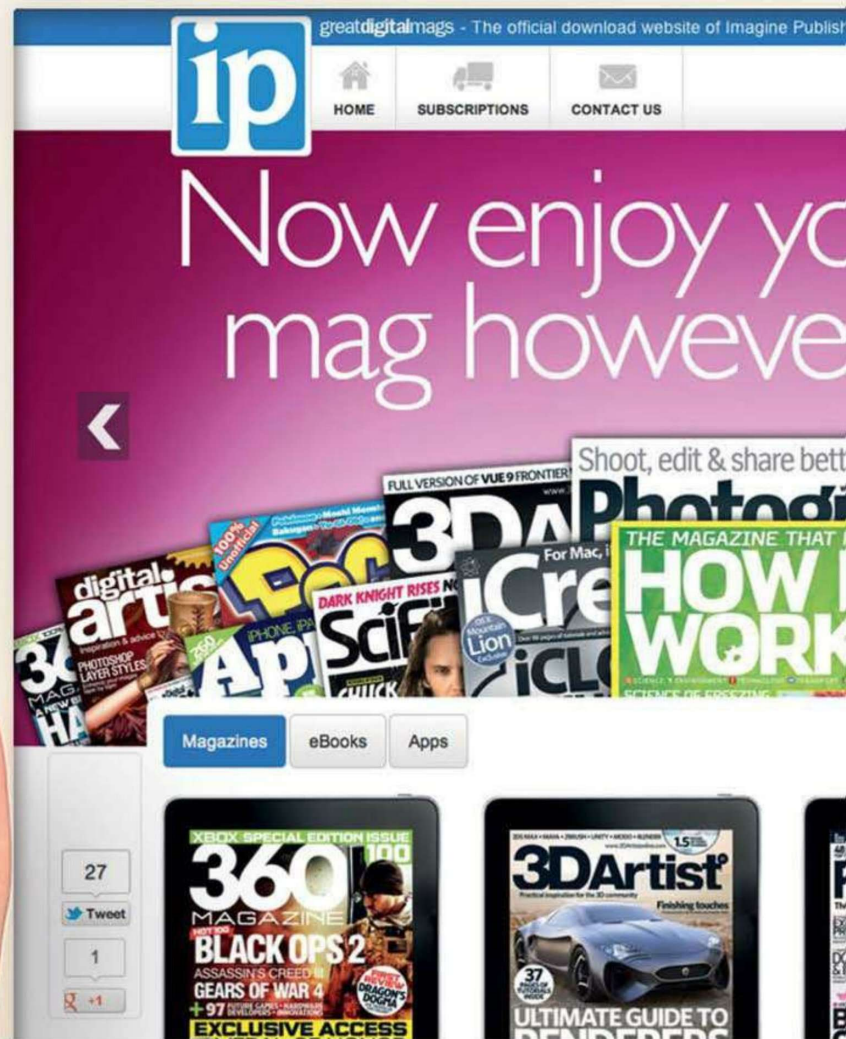
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Logo

The YouTube logo has changed very little since its conception, it still has the same elements and font with only the background colour changing. It still retains the same position on the page, top-left.



2006

Web design relic

Tables

Back in 2006 tables were still part of the design, slowly being superseded by div tags. YouTube used a combination of both to create its simple two-column layout.

Load time!

Page size: 160KB



01 second on a 2MB connection

2009 Web design relic

Popular content

Easier access to popular videos was implemented in this version. Users had the option to choose which section to view and expand the window to have access to more content.



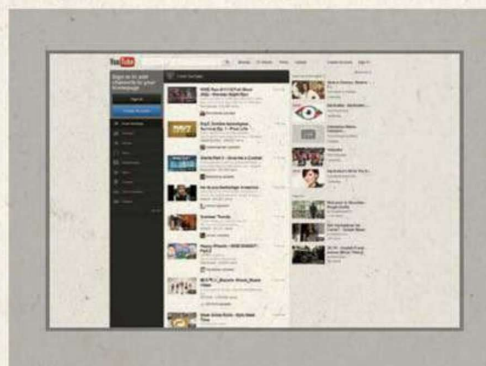
YouTube www.youtube.com

The world's most popular video-sharing service still owes a debt of gratitude to its early design status

YouTube is synonymous with video on the web, and has spawned a host of copycat services since its creation in 2005. The video service is about sharing and its design is a tribute to its service. Back in the early days, YouTube was its infancy and so was its design and functionality. Driven by its primary purpose, the design was

simple, concentrating on displaying videos. In the very early days the site was plain, but was quickly modified to create a better user experience. The design slowly evolved over the interim years, concentrating on functionality. In 2011, YouTube finally got a major overhaul that offered better Google integration and an improved design.

☛ In the very early days the site was plain, but was quickly modified to create a better user experience ☛





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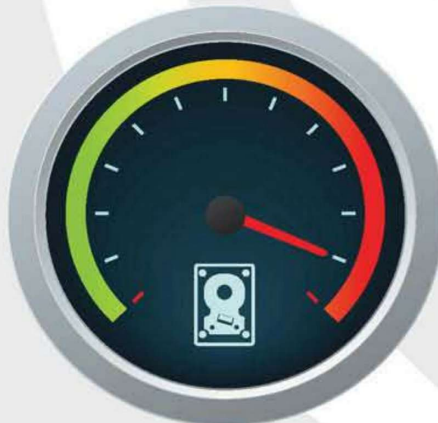
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